

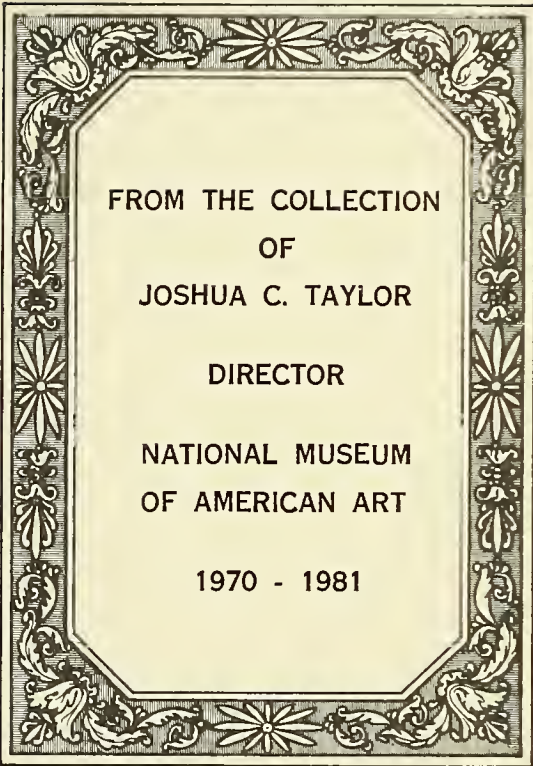
# NEW · YORK · PLAISANCE



AN ILLUSTRATED SERIES  
OF NEW YORK  
PLACES OF AMUSEMENT







FROM THE COLLECTION  
OF  
JOSHUA C. TAYLOR

DIRECTOR

NATIONAL MUSEUM  
OF AMERICAN ART

1970 - 1981







2002

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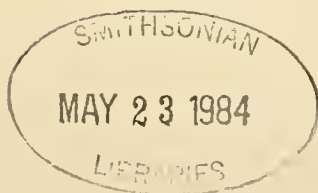
# NEW • YORK • PLAISANCE



NUMBER ONE MDCCCXVIII  
AN ILLUSTRATED SERIES  
• OF NEW YORK •  
PLACES OF AMUSEMENT

ILLUSTRATED BY

09



NEW YORK PLACES OF AMUSEMENT  
ILLUSTRATED BY HENRY J. WOOD





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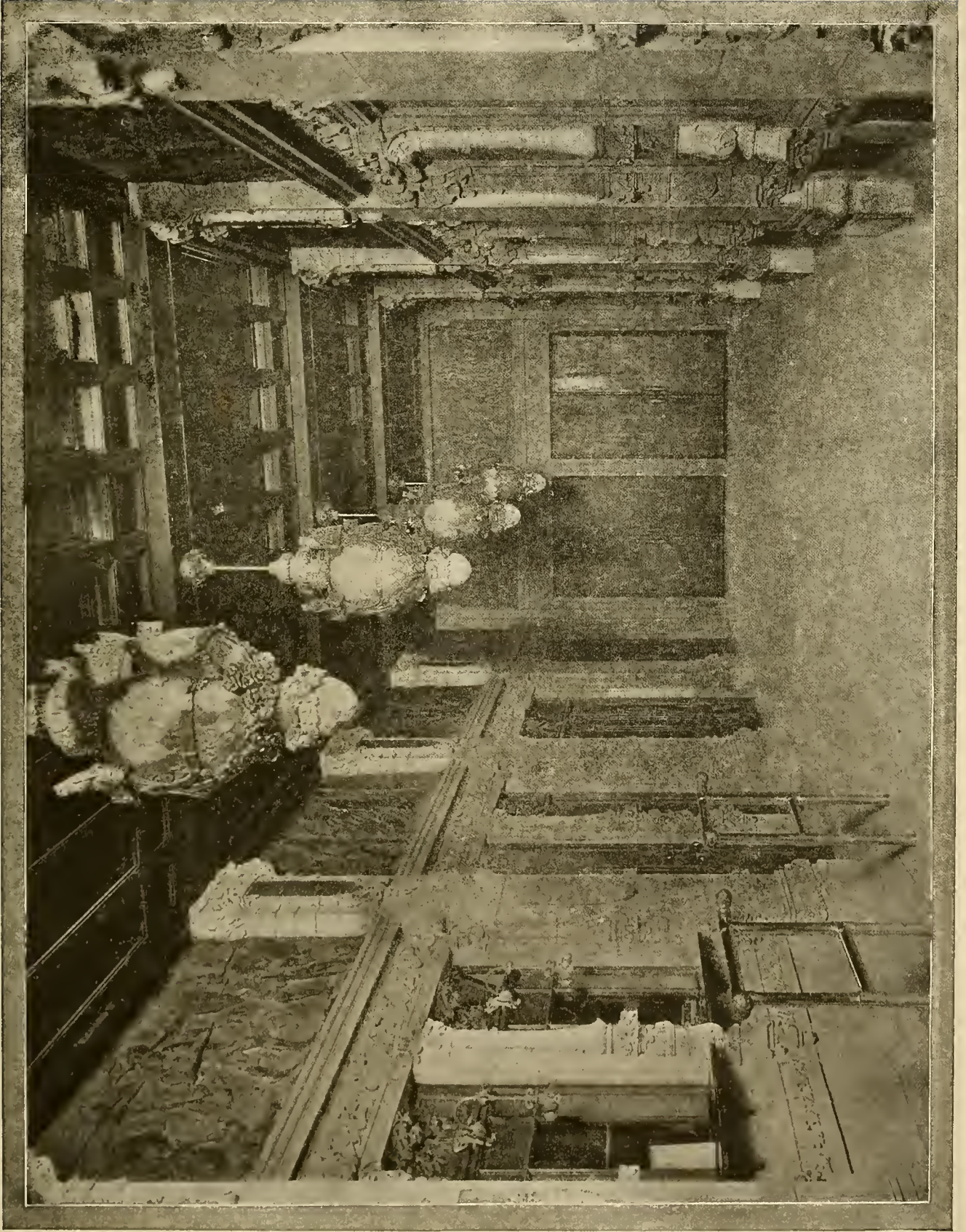


(Cont. of the  
 American  
 Theatre, New  
 York, designed  
 by Walter D.  
 Wilson, New York

Martin M. Gar-  
 land, New York  
 1890-1891  
 in the New  
 Amsterdam  
 Theatre,  
 New York.



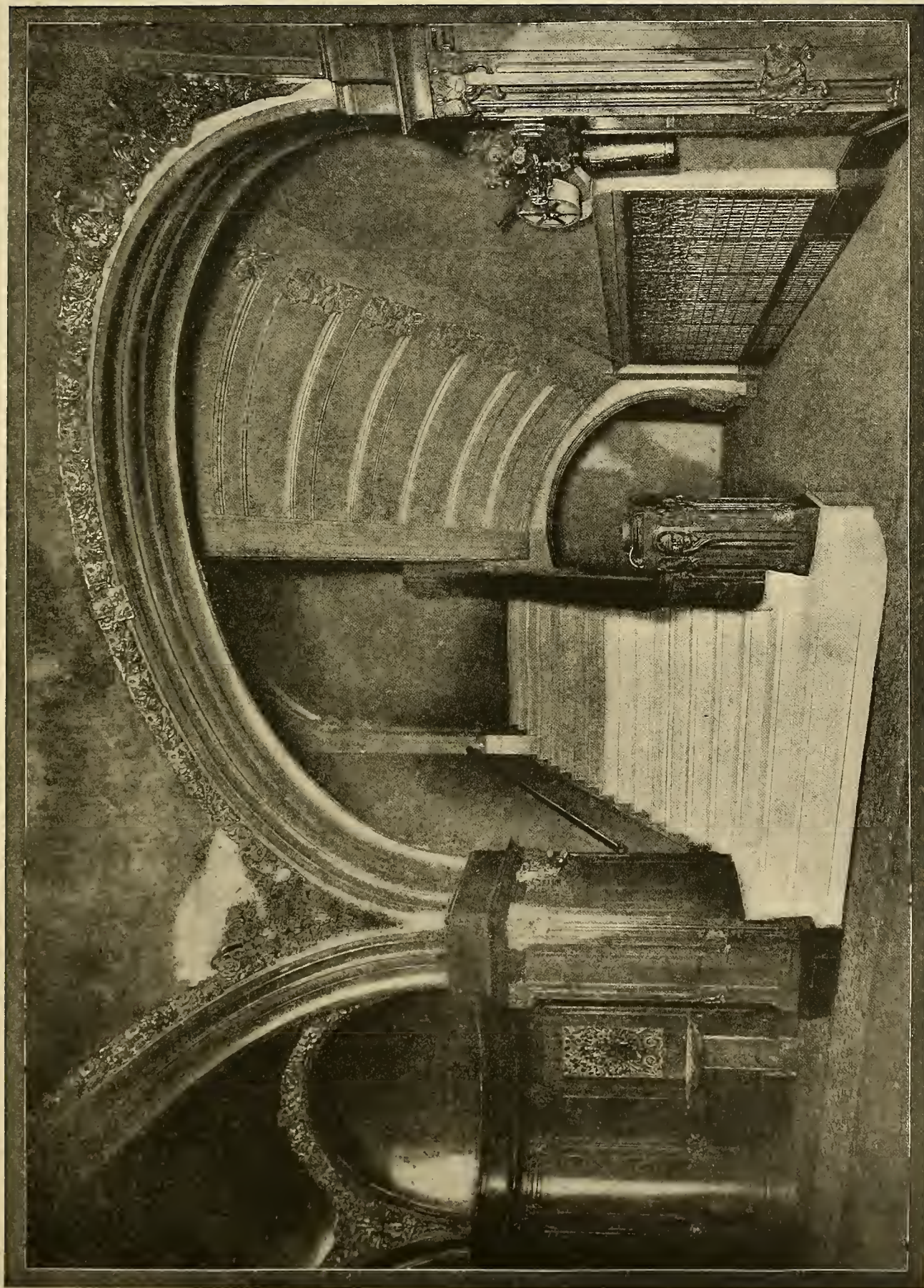




Grand Interior View of the Library, The New York Public Library.





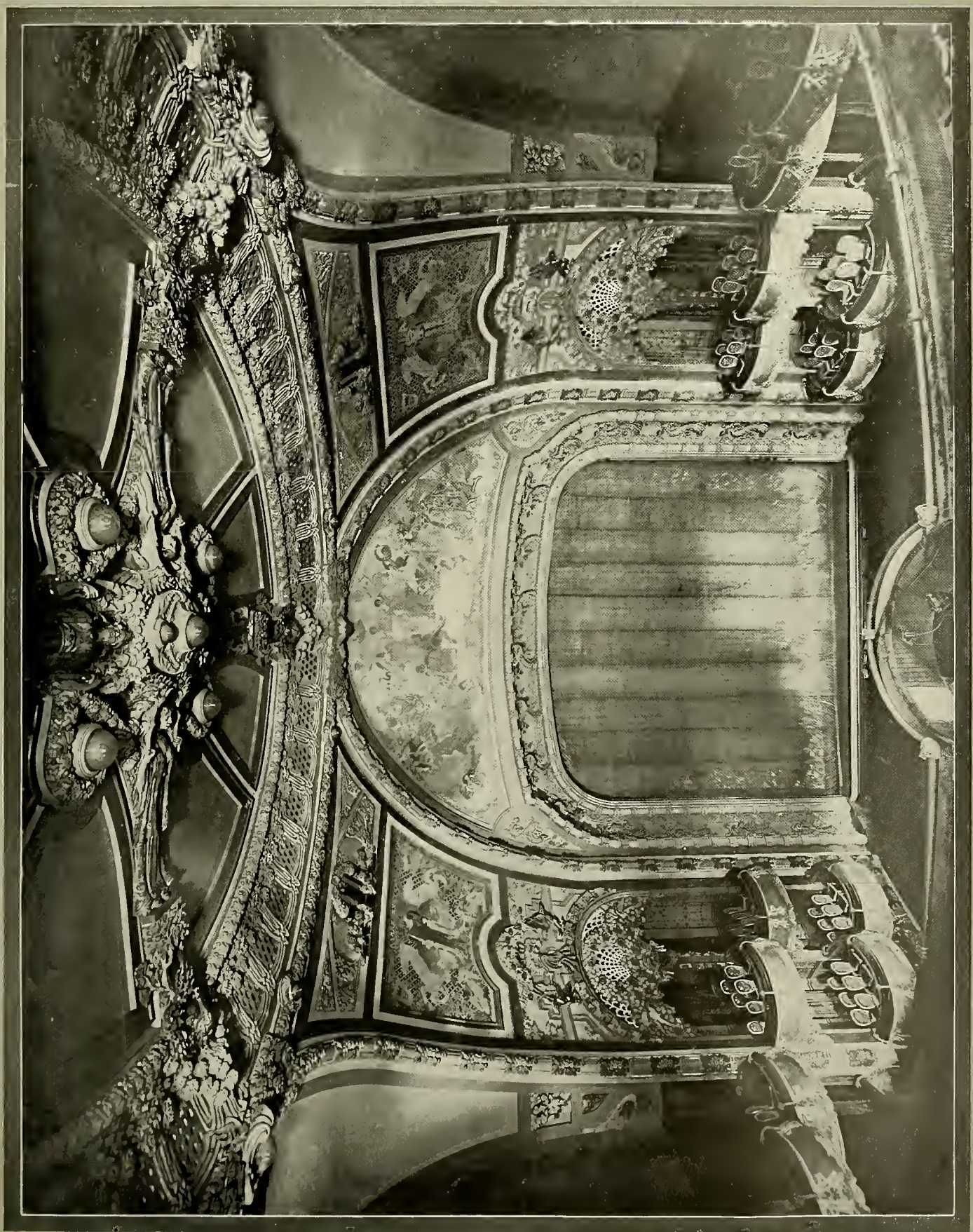
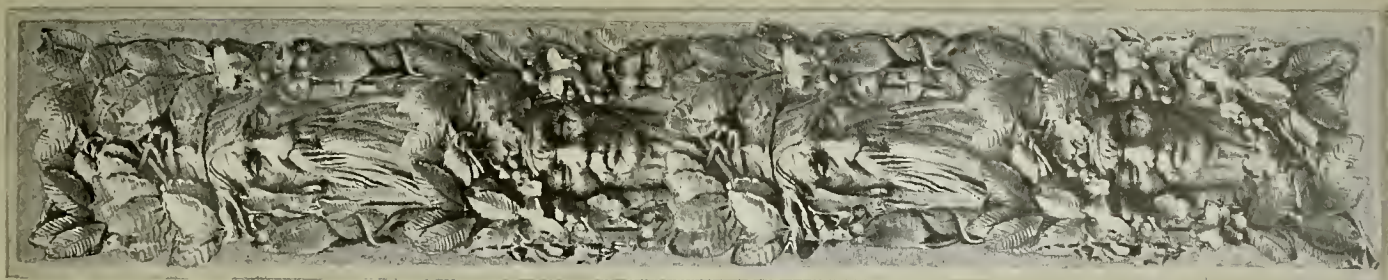


Madison Square Theatre, New York










Auditorium, New Amsterdam Theatre



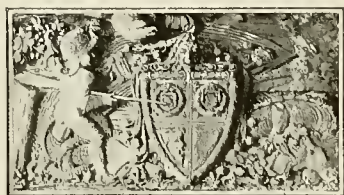


Disposition of boxes and allegorical decorative panel above the box tier, New Amsterdam Theatre. Occupants of boxes have unobstructed view of the stage and of all parts of the house.







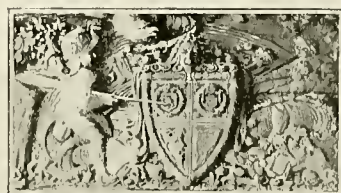


During the  
the drawing  
printed in 1855





Senta and the  
 Flying Dutchman  
 and Erika





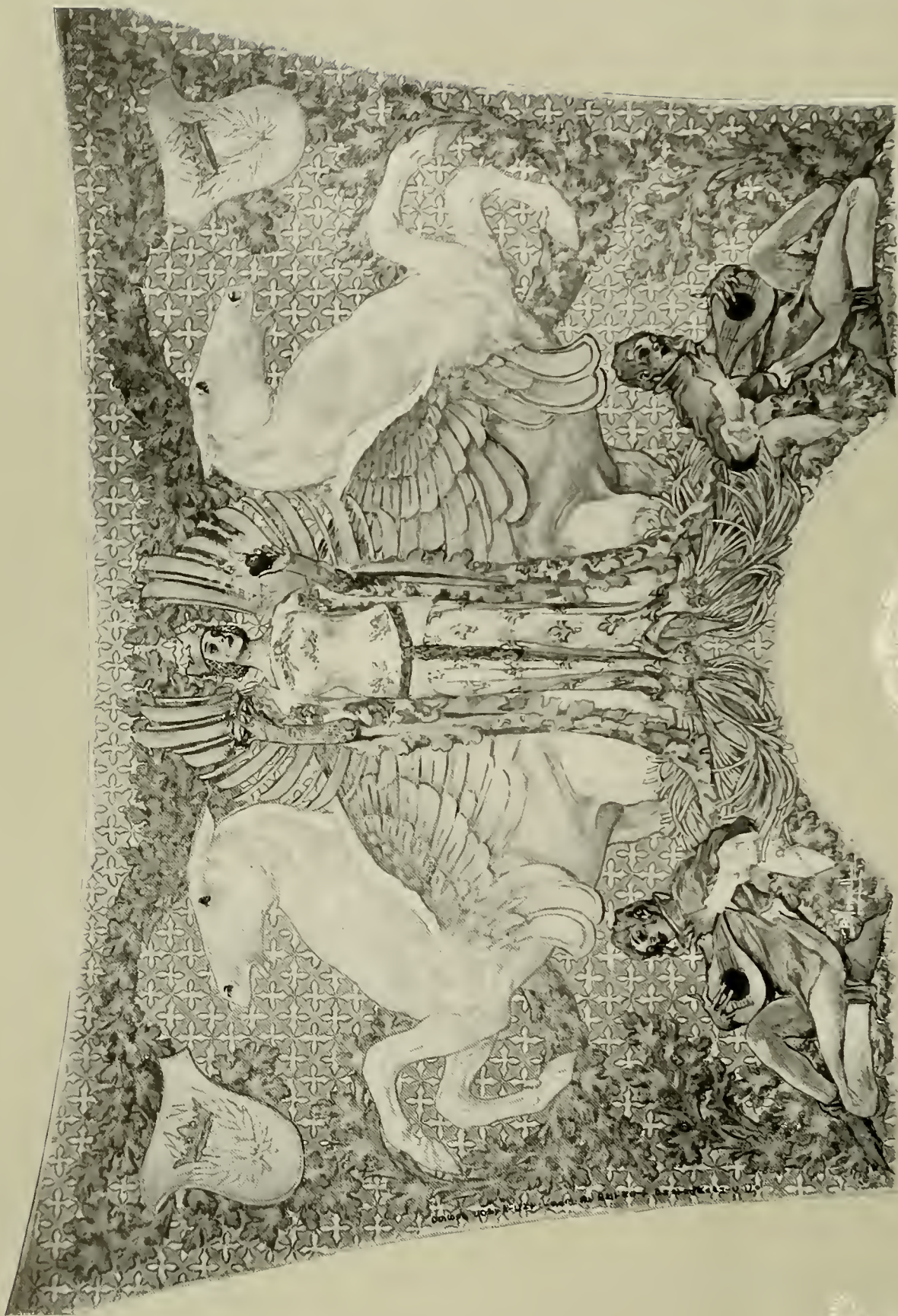




Decorative Allegorical Painting over the  
proscenium arch, New Amsterdam Theatre,  
painted by Messrs Blum and Wenzell



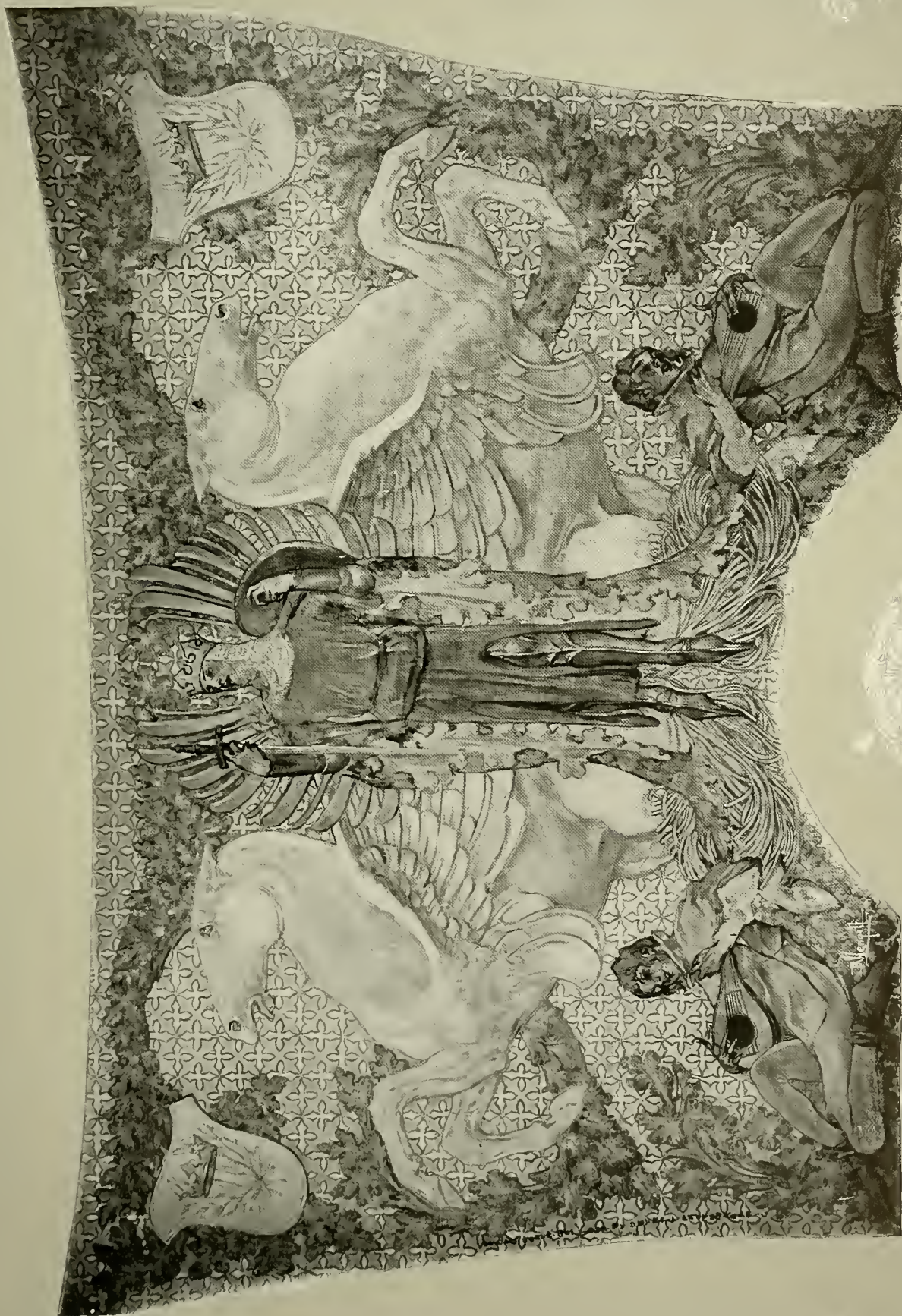




New Amsterdam Theatre

Panel above boxes

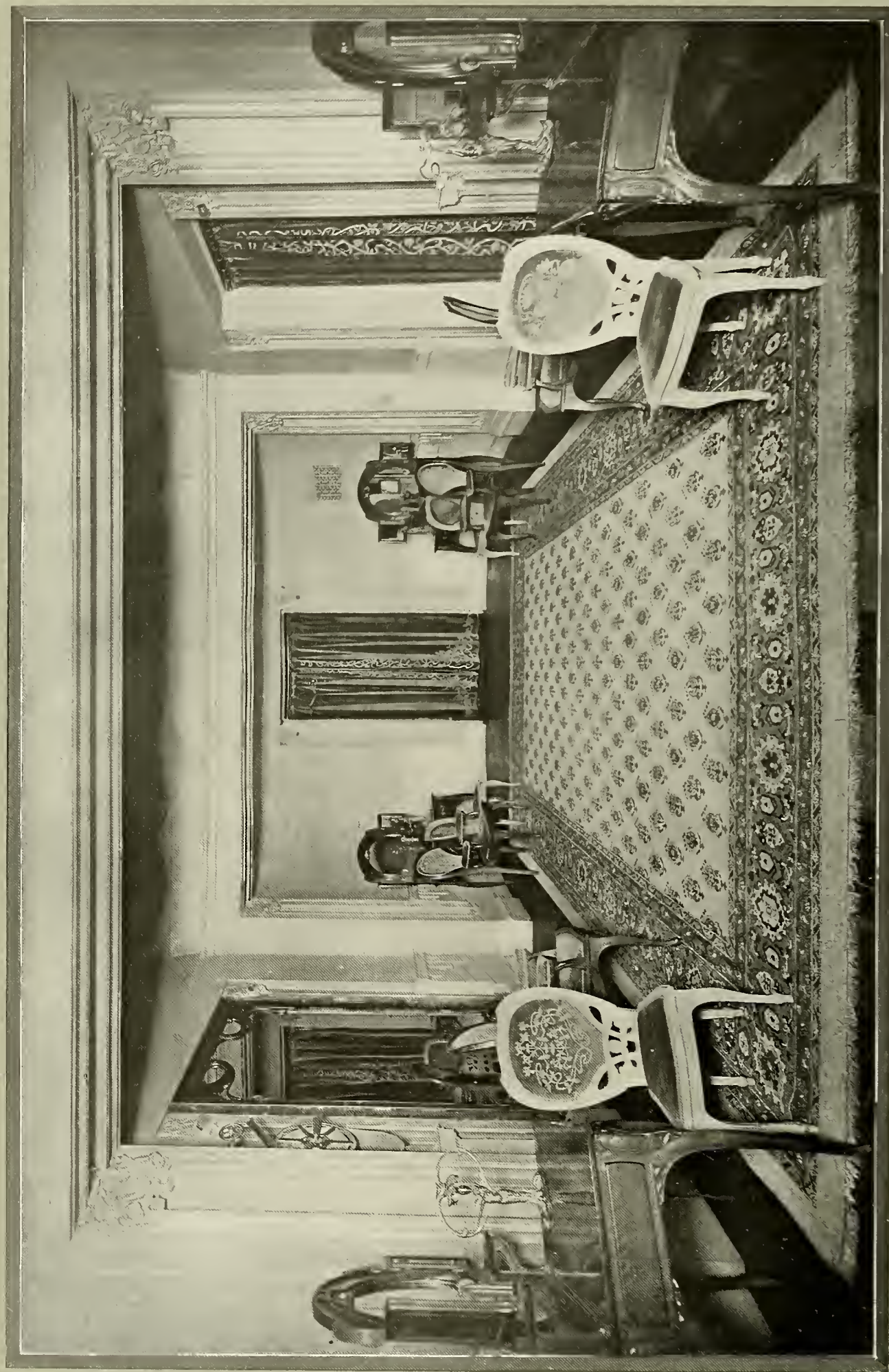




Panel above boxes

New Amsterdam Theatre





Ladies' Waiting Room, New Amsterdam Theatre





Lounging Room, New Amsterdam Theatre





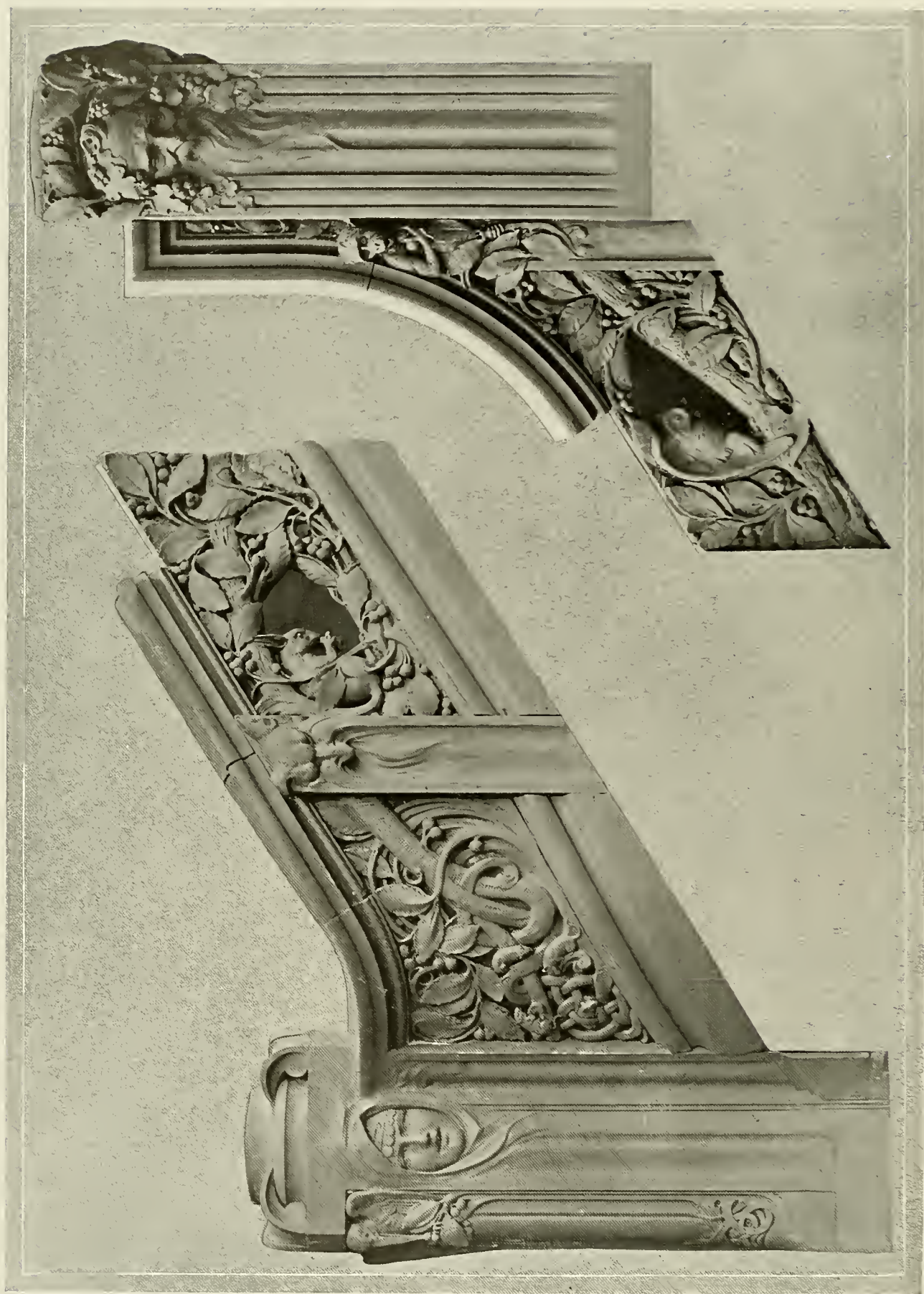
Grand Foyer, New Amsterdam Theatre



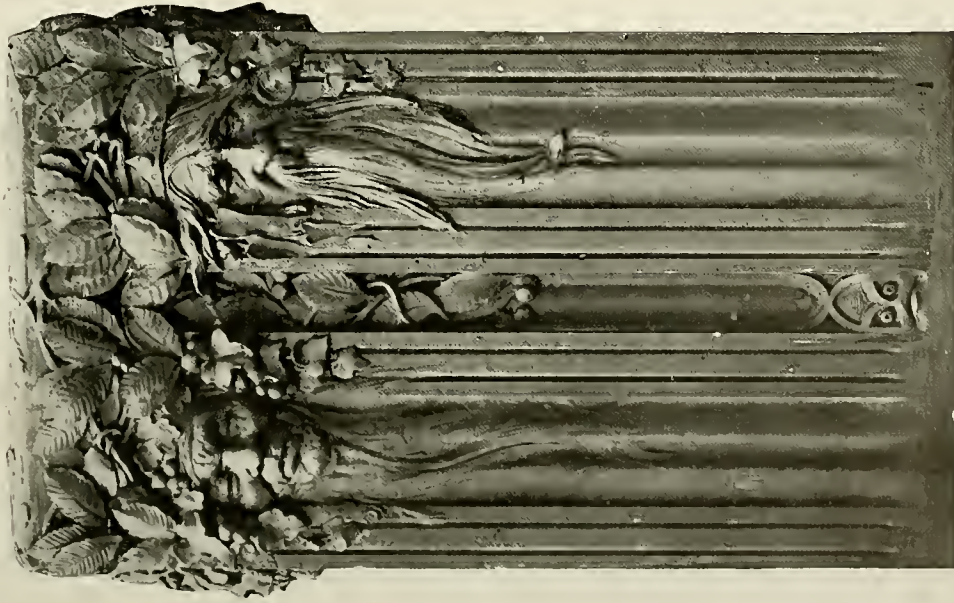












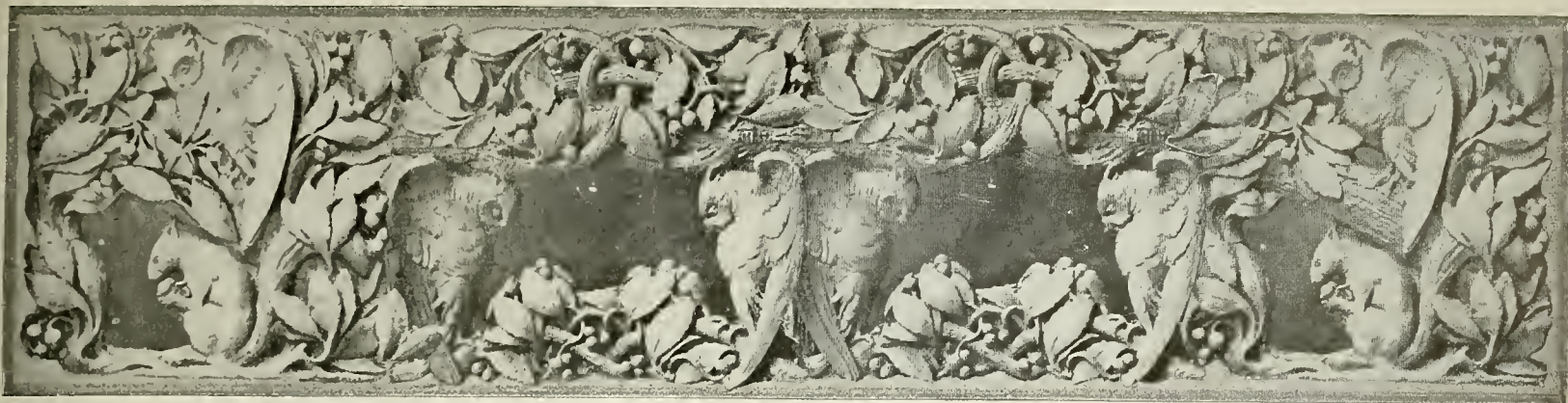
Grotesque, although by no means unsightly in effect, the relief-work in the balustrade, pilasters and newels of the staircase of the New Amsterdam Theatre, is original and unique, as regards its subject-matter. An elaborate combination of fruits and foliage, with the animal life—squirrels, birds, etc., associated with them, it will appeal alike to the artist and to the lover of nature, who will find much to admire, both in its artistic grace and in the fidelity to nature displayed in its chief features. The accompanying illustrations show some of the details of this admirable work.





A RECORD of the progress of New York as a community, to cover the past decade, which might properly include a list of the additions made to the city's architectural marvels, the improvements in methods of transportation, the growth of the city's commerce and industries, the increase in her share of the world's wealth, and the manifold additions made to her artistic treasures, while instructive and interesting, would be incomplete without reference to the marked development in the means of recreation and pleasure, the Empire City of the west affords. It is a notable fact that the provisions made for the entertainment of New Yorkers, and of those sojourning within the city's limits, have advanced of late by leaps and bounds, not alone in variety and originality, but in the direction of refinement; and, while the reckless *abandon* that characterizes pleasure-seeking in some cities has never found place in the metropolis of the western world, we have at our command means of enjoyment that are alike unique, luxurious and *recherche*, and which appeal especially to those whose appreciation of the good things of life is materially enhanced by refined and artistic surroundings. Those who cater to the entertainment of the public, have developed an increasing tendency to meet this happy evolution of the general taste, and among the establishments in which this commendable ambition is particularly in evidence, we accord the foremost place, by right of elegance and their unique character, to the New Amsterdam Theatre on West Forty-second Street, New York, and Murray's Restaurant, with its exquisite Roman gardens, on the same thoroughfare. In the New Amsterdam Theatre, located on West Forty-second Street, between the Seventh and Eighth Avenues, New York, we have, first of all, a most beautiful and commodious place of amusement; also, from the constructional standpoint a notable example of the efforts that are being made nowadays, by those who aspire to eminence as architects and designers, to depart from the traditional—we had almost said the commonplace—in style. In our modern buildings, regardless, of their purpose, we are so accustomed to find a more or less servile adherence to the old systems, that their chief features, with such unimportant variations as occur casually to those entrusted with their planning and erection, have become impressed upon us, and any radical attempt to depart from conventionalities at once arouses critical attention. The New Amsterdam Theatre owes the interest it has excited, on the part, not only of the theatre-going public, but of competent critics, to this evident determination on the part of its designers to depart from the beaten track, and for this reason, the accompanying illustrations and brief description of some of its unique features, will doubtless interest our readers. We must, however, preface our remarks with the admission that the cold black and white of print, although enabling us to depict, with the assistance of the photographic art, the dignity and beauty of form so much admired in this addition to the city's playhouses, with some fidelity, can give no idea of the artistic delicacy and successful boldness of the color scheme, which at once attracts and entrances the visitor. The designers have undertaken, in addition to a display of vigor and grace of form, to give practical expression to their originality of idea and execution; and the effect, while kaleidoscopic in the diversity and richness of its contrasts, will not only withstand analysis as to detail, but as a whole it presents a harmonious and grateful color scheme that can not fail to impress itself on the visitor as distinctly a factor in the pre-eminence of this, as in the truest sense of the term, a place of recreation. Mere gorgeousness in itself brings neither pleasure nor satisfaction to the cultured mind, but here we have the restfulness of change in the harmonious combination of color, form and general design, in which flowers, fruits and animal types have been skilfully combined, that does not meet the eye in the every-day walks of life and which the true artist in decoration learns to turn to account; in these respects the New Amsterdam Theatre can not fail to impress its patrons. There is moreover a harmony between the structural and decorative





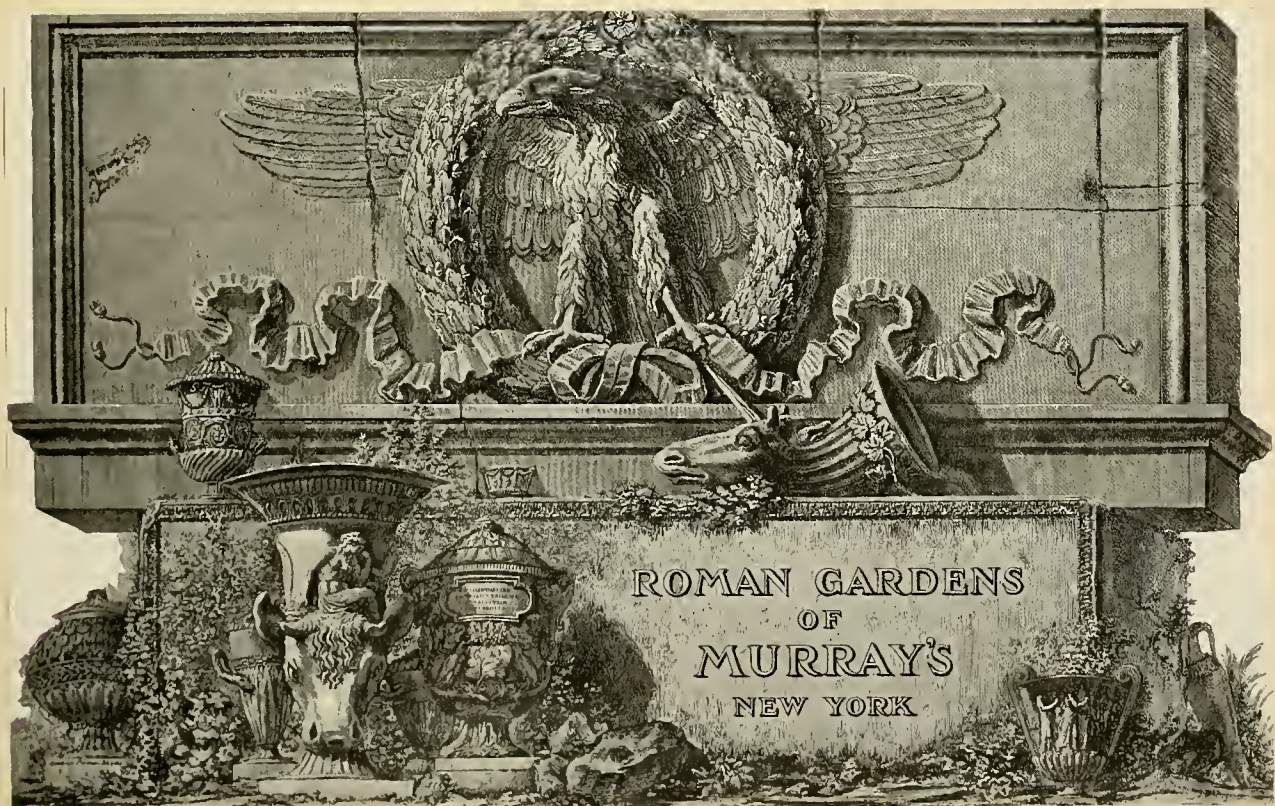
effects, attainable only, where, as in the case of this theatre, the same master minds have controlled every detail of the work. Such has indeed been the case with this building, so that construction, arrangement, relief ornaments, metal work, color effects, furnishings, draperies, etc., all bear the unmistakable impress of the genius that has created the harmonious whole. The limited frontage of the theatre, on Forty-second Street, has been made the most of by the architects, Messrs. Herts & Tallant, in designing the facade, which, without any overcrowding of the restricted space, conveys at once the idea of a structure of more than ordinary elegance and overcomes the awkwardness of appearance inseparable as a rule from buildings located on such sites. The absence of the conventional cornice, with its top-heavy, overhanging effect on such tower-like edifices, and the substitution for it of an ornate roof-line, on which the arms of the city of New Amsterdam conspicuously figure, lends originality to the exterior of the edifice without impairing its dignity. The efforts at elaboration have been wisely confined to that portion of the structure that is within range of the pedestrian's vision and are, however, calculated to enhance, where they do not actually impart the effect of solidity. In the entrance, the decorative ability of the designers, Messrs. Herts & Tallant has found full scope. The relief panels in the foyer, depicting scenes from familiar dramatic stories and life in the New Amsterdam of our forefathers, have been vigorously and artistically treated, more especially the "progress" panel, over the doorway to the auditorium, of which Mr. St. John Issing was sculptor, displaying notable merit. Not for a moment, however, has the useful side of the situation been lost sight of, the foyer, staircases and corridors are roomy, direct and unobstructed, as well as profusely ornamented. In the auditorium, the individuality of taste Messrs. Herts & Tallant have displayed, has found full sway and color, relief work, metal work, furnishings, lighting and upholstery, have each been made subordinate to the general purpose in the production of a *tout ensemble* of exceptional richness and beauty. The proscenium arch at once compels attention, owing to its freedom from the columns and entablatures that ordinarily encumber the view of the stage from the boxes and the sides of the house. The disposition of the boxes, with their balconies *en corbeille* is both picturesque and unique, besides being contributory to the improvement of the point of view of the occupants. The superb decorative picture, over the proscenium arch, by Messrs. Blum & Wenzell, and the panels above the boxes, of which we present illustrations, are visible from all parts of the house and allegorically interesting, accord admirably in their originality of *motif* and beautiful execution, with the surrounding details and serve to set them off in place of detracting from them. The New Amsterdam Theatre is moreover unique as regards the comfort and thoughtfully and ingeniously planned accommodations it provides for its patrons. The ladies' boudoir is certain to elicit the admiration and approbation of the gentler sex, the main feature of its decoration, beautifully worked out, being the tea-rose, while the arrangements offer something altogether surpassing in elegance and convenience the ordinary retiring room. For gentlemen there is a roomy, well-ventilated and readily accessible smoking room, furnished in comfort and elegance, the decorations in allegorical and figure subjects, being notably artistic and interesting. The arrangements for the lighting, heating and ventilation of this most elegant of New York's play-houses, are on a par with its ornamentation, the lighting devices especially being skilfully designed and distributed so as to reveal and enhance the beauty of the artistic color and relief work. Notably handsome and effective are the great pendant lanterns, in foyer and corridors, with their unique color effects. Nor have provisions for the safety of the audiences been overlooked. The building is in every modern respect fire-proof, while ample exits provide safe and easy means of egress in case of emergency.







Murray's Forty-second Street  
and Broadway, New York.  
Designed by Henry Erkins.







Relief sculpture of figures from the Greek and Roman mythology. The figures are the personifications of the four seasons: Spring, Summer, Autumn, and Winter.





Les Chevaux du Soleil by Robert Le Lorrain





Ladies Reception Room, Murray's Roman Gardens.











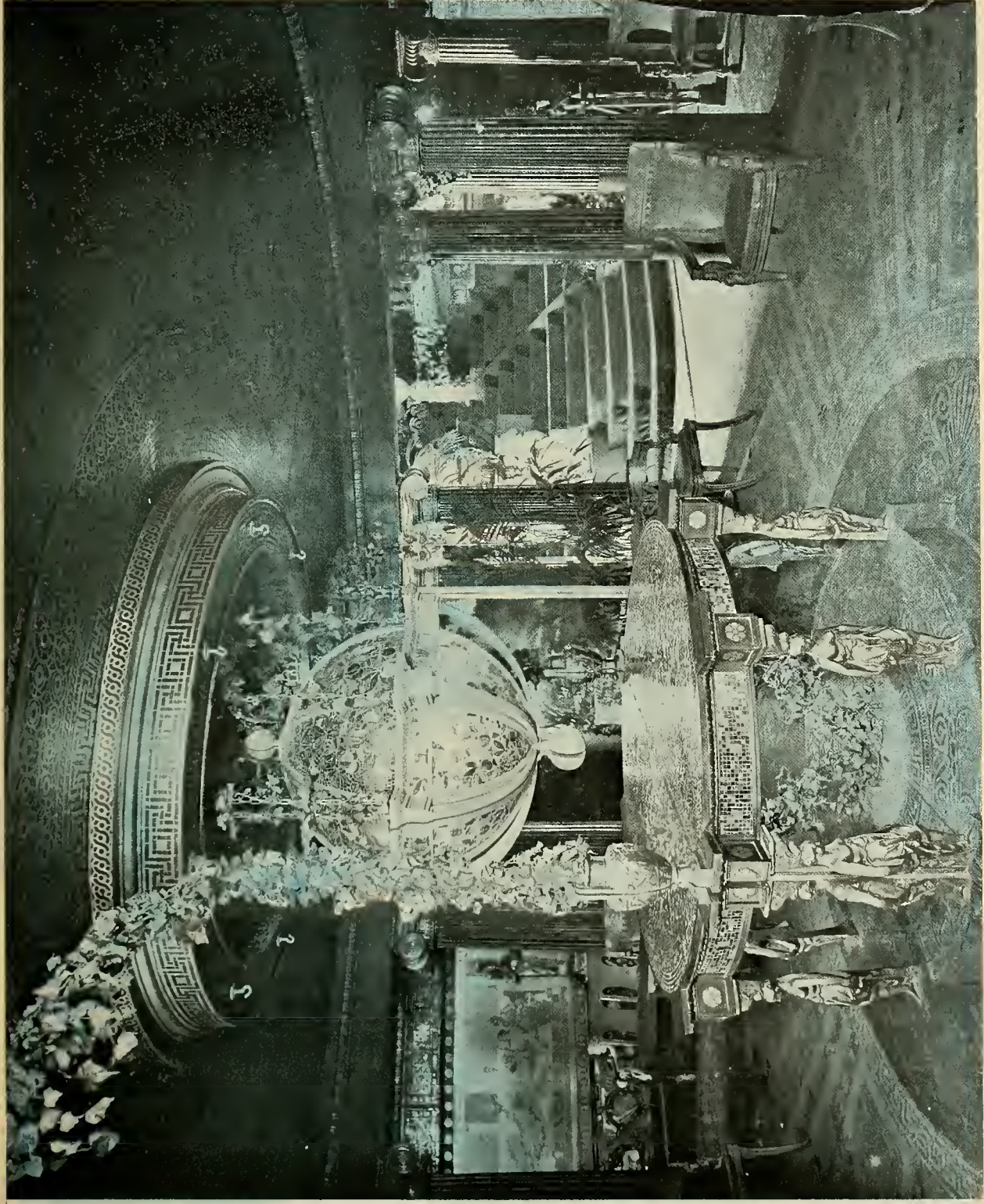
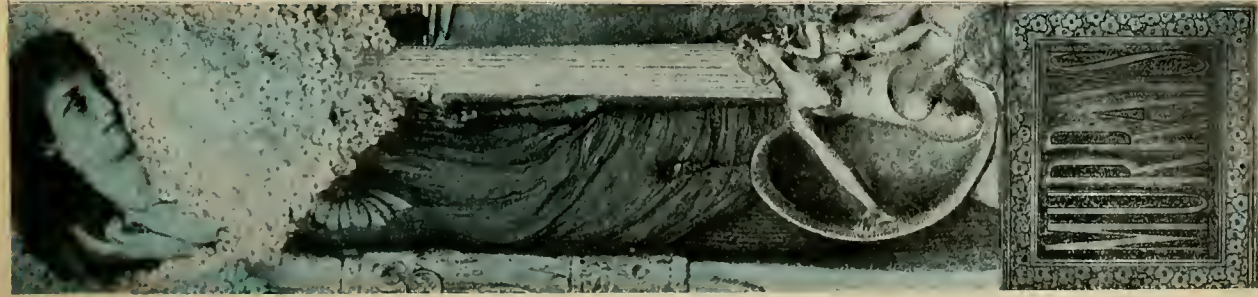


Ladies' Reception Room, Murray's Roman Gardens.









A circular table, surmounted by a large globe of multi-colored glass mosaic, which, when brilliantly illuminated, contributes conspicuously to the beautiful decorative scheme, is an ornate and prominent feature in this apartment. The ordinary observer would hardly notice, in bestowing a casual glance on this beautiful ornament, that the globe, as well as the table over which it is poised, are the product of an optical illusion skilfully carried out by an arrangement of mirrors of crystal clearness, in which a substantial half of a globe and of a table are so perfectly reflected as to give them the appearance of a complete and substantial whole. The mirrors are so large and so artfully disposed, that no joint or apparent angle it is indeed almost impossible to discover where the substantial form ceases and the reflection begins.

FOYER





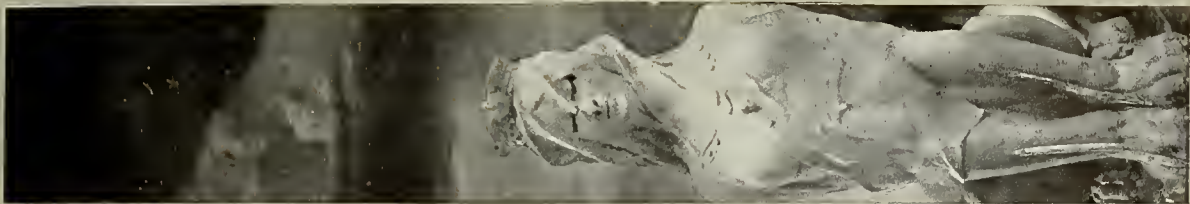


IN our preceding brief description of the theatre we have endeavored to depict a place of amusement embodying the most advanced ideas in refined, latter-day art, or rather the latest evolution of the art of past ages, as applied to the creation of a veritable modern place of recreation. But while New York can offer so beautiful an example of modern or modernized art, it is also possible, within the limits of this youngest of the world's metropoli, to become familiar with the beauties of ancient art in their original form and our next recital will describe the realistic reproduction, largely from the originals in the form of direct copies, casts, etc., of the decorative features of the homes of one of the most lavishly luxurious of the world's ancient peoples—the Romans of the Cæsarean period—as adapted to the embellishment of a modern place of entertainment, the reconstruction, from original models and authentic records, of the artistic splendor and ornate surroundings of a Roman residence, at the period of the Imperial city's greatest opulence and magnificence, all for the pleasure and delectation of the people of the one city in the new world, where such luxury and elegance are likely to find appreciation. To realize, by actual observation, the sumptuous elegance with which, in the palmiest days of their wealth and power, the opulent Romans of old and their precursors and cotemporaries in Egypt and Assyria surrounded themselves, it is not necessary for the New Yorker to visit the exhumed ruins of Pompeii, the excavations made on the sites of ancient Nineveh or Babylon, or the palm-fringed banks of old Nile. At his very doors, in the center of the city's theatre and hotel section, within a stone's throw of the theatre above described and within earshot of the shriek of the noisy iron horse, he can be transported as though on the famous carpet of Mahomet, back into ancient Rome and can feast his eyes on an artistic and authentically exact reproduction of the most beautiful features of Rome's most ornate homes, of the palaces, villas and pleasure resorts of her wealthiest and most cultured citizens, such as Bulwer Lytton so entrancingly describes in his descriptions of Rome and Pompeii. The Roman Garden of Murray's, 228 to 232 West Forty-second Street, between Seventh and Eighth Avenues, brings back to us the conditions and surroundings that made the name of ancient Rome synonymous with artistic taste and unrivaled elegance, the storehouse for all that was precious and beautiful in the world that the Romans of old, knew, conquered and plundered. The fact that all the ingenuity of plan, the wealth of artistic elaboration, and the profusion of gorgeous ornamentation, revealed in this unique establishment, has really been "grafted" as it were, on to a building of essentially plain and formal character, planned and erected originally for a purpose absolutely foreign to that for which it is today utilized, lends additional interest to the results achieved and reflects the greater credit on the author and originator of this superb exemplification of modern taste and skill. Henry Erkins, who was constrained to adopt, as the basis for this beautiful production, a building originally planned for use as a schoolhouse, but which the magic wand of Mr. Erkins' genius has transformed so happily that in its present arrangement, equipment, adornment and ornamentation, it nowhere betrays the slightest trace of its original purpose in any way.



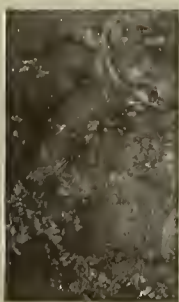
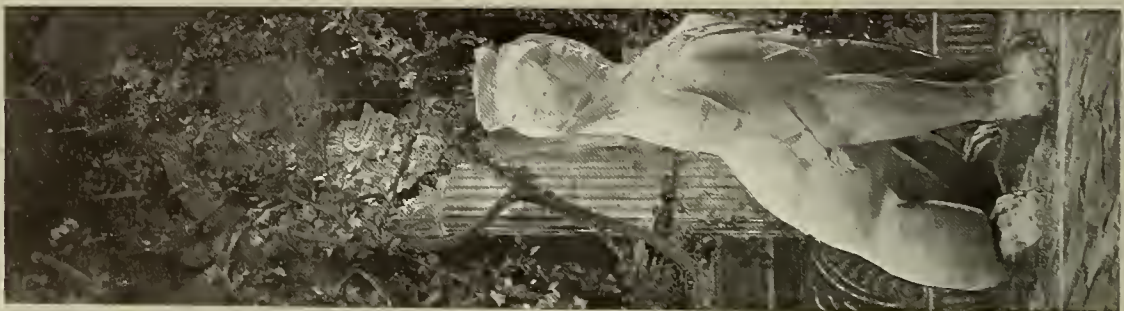
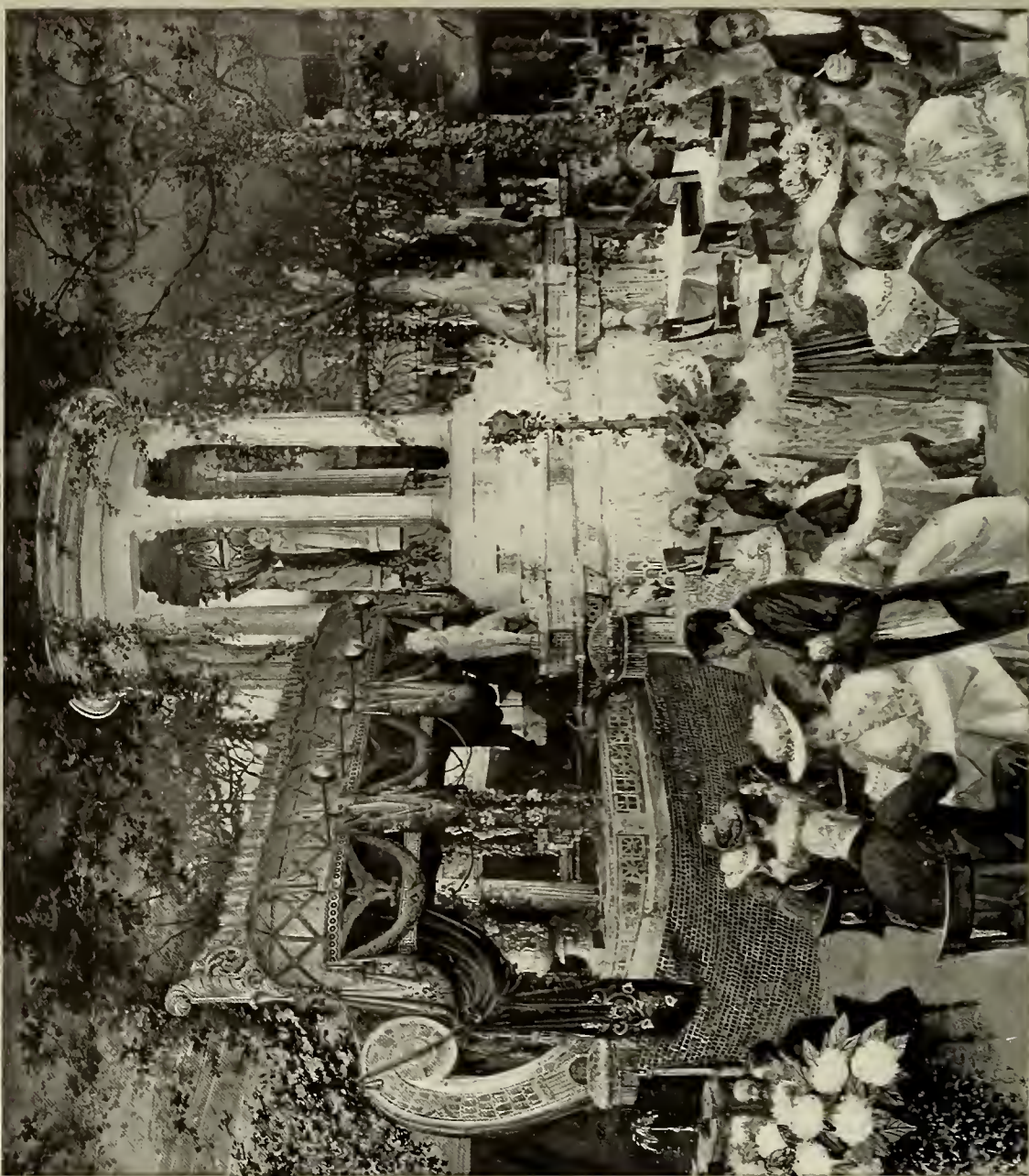




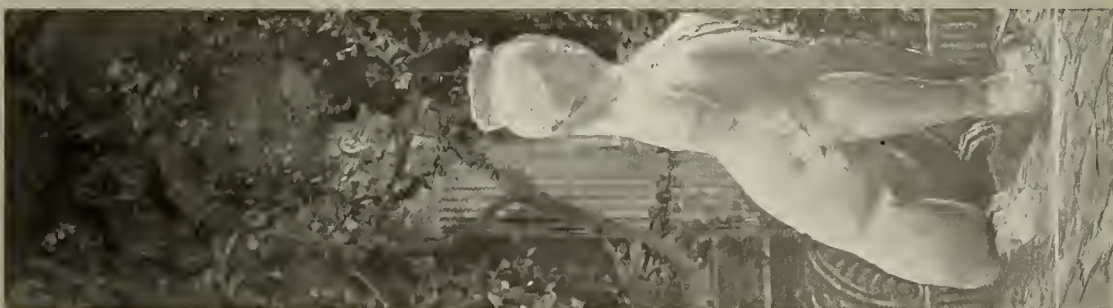
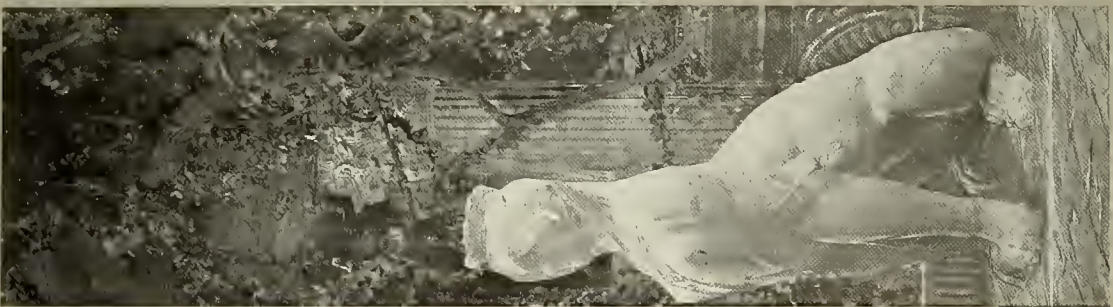


FOUNTAIN IN MAIN DINING ROOM





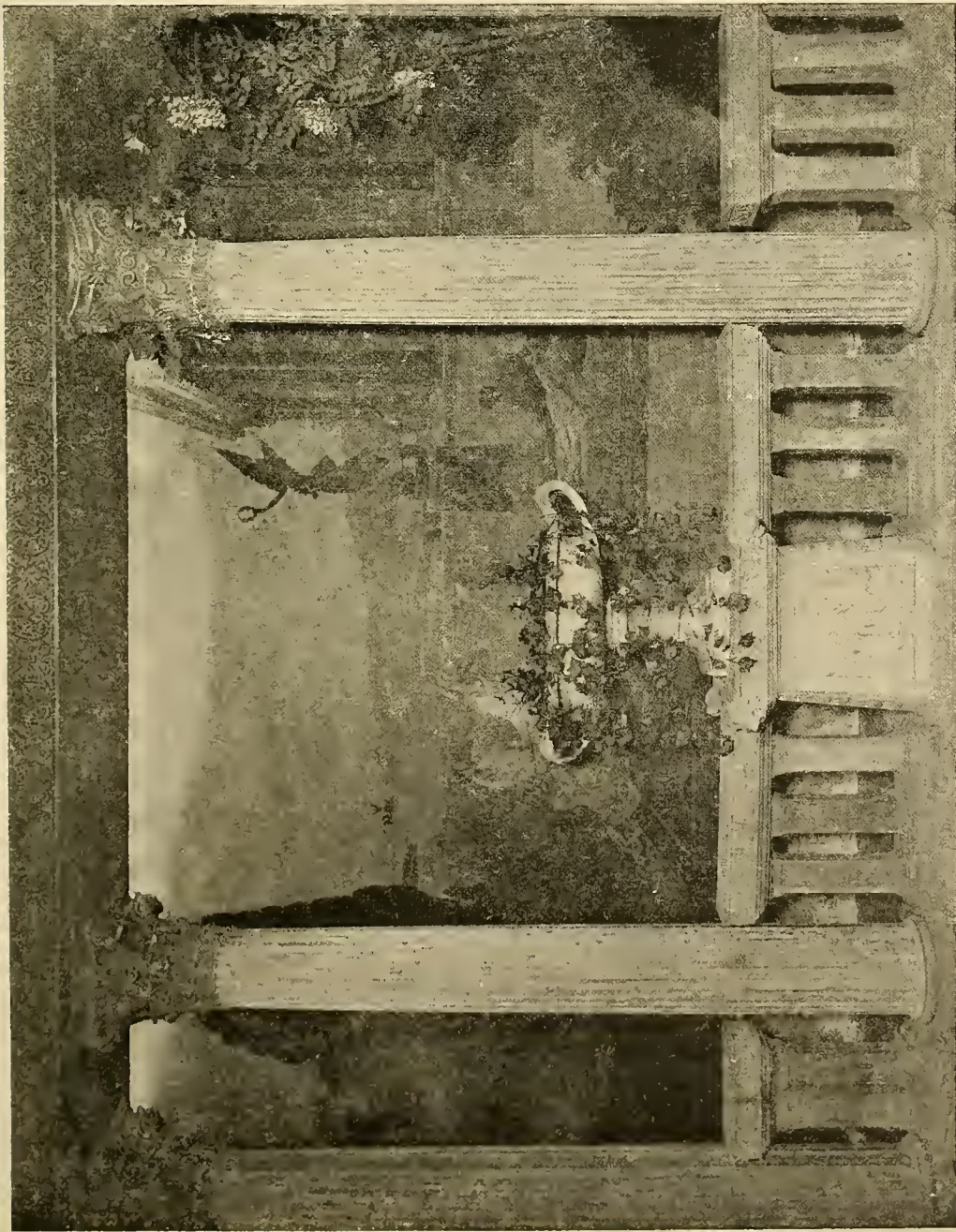










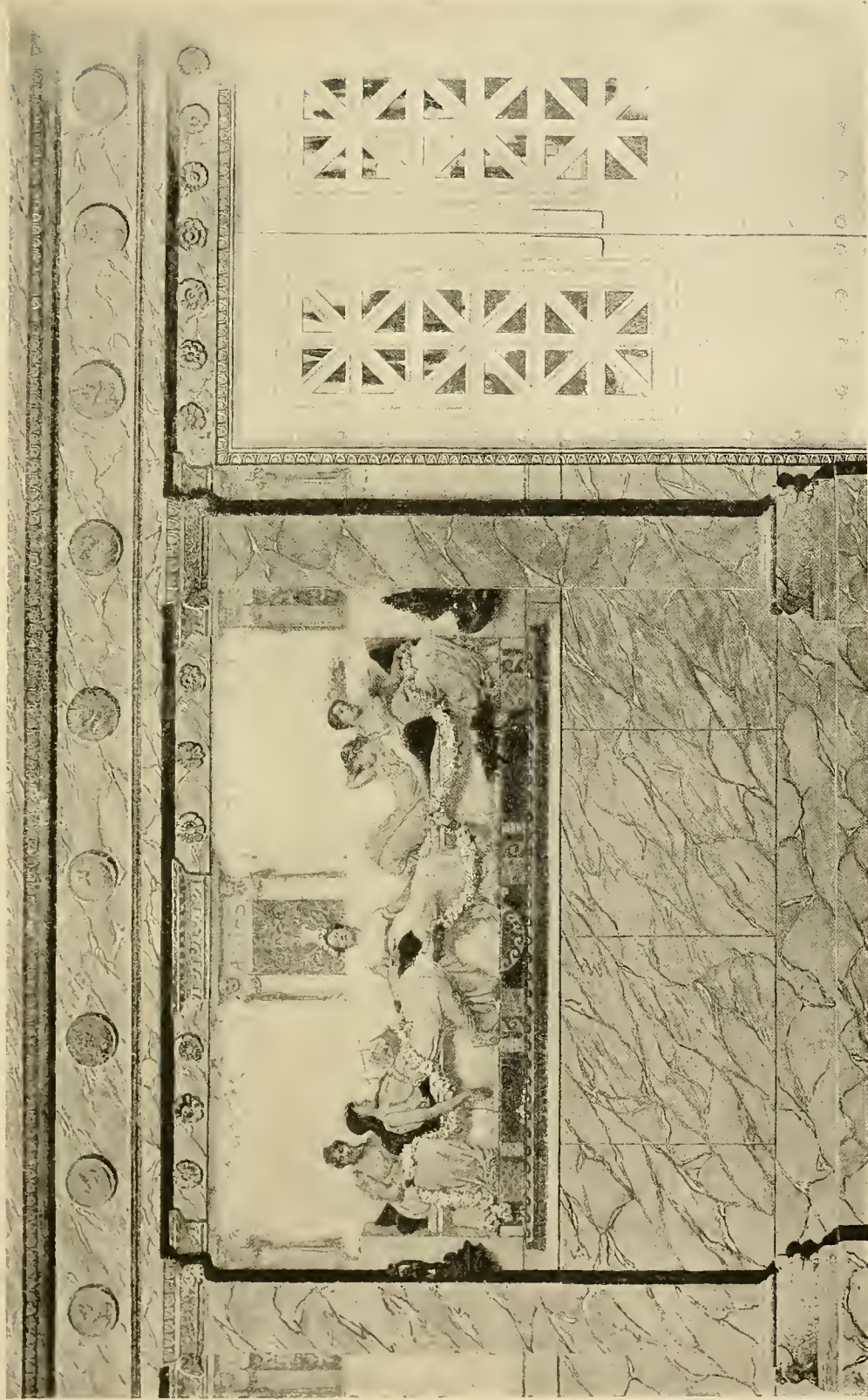


NERO ruled over Rome when its wealth and luxury were at their zenith. Although he is reported to have been an indifferent spectator of the burning of a considerable portion of the town, it is shrewdly suggested that he was interested rather in the opportunity the conflagration offered for improvements than in the loss it entailed. Our illustration reproduces a fresco in Murray's that affords some idea of the beauty of the great city of Nero's period.

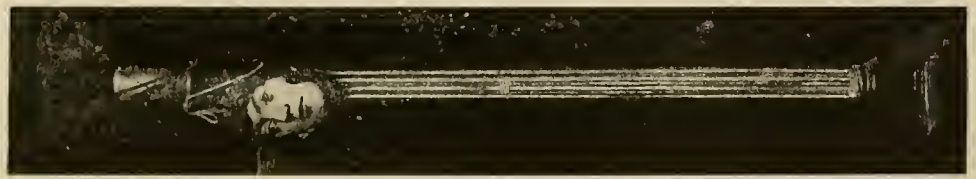








The Summer. After Reynolds Stephens.











CHLY. If fertile in these decorations are, their beauty is enhanced when their brilliance is contrasted with the somewhat sombre colors in which the fashionable world of today elects to array itself. The scene at an afternoon Reception, after the theatre, so admirably depicted in our illustration, affords but a faint conception of the life and brilliance that have done so much to make Murray's a favorite resort of the "upper ten" in New York. When it is remembered that with these elegant surroundings, is combined all the facilities and resources of a lavishly provided New York restaurant the popularity this famous resort has attained, almost at a bound, is hardly surprising









View in Murray's Gardens

Murray's Gardens



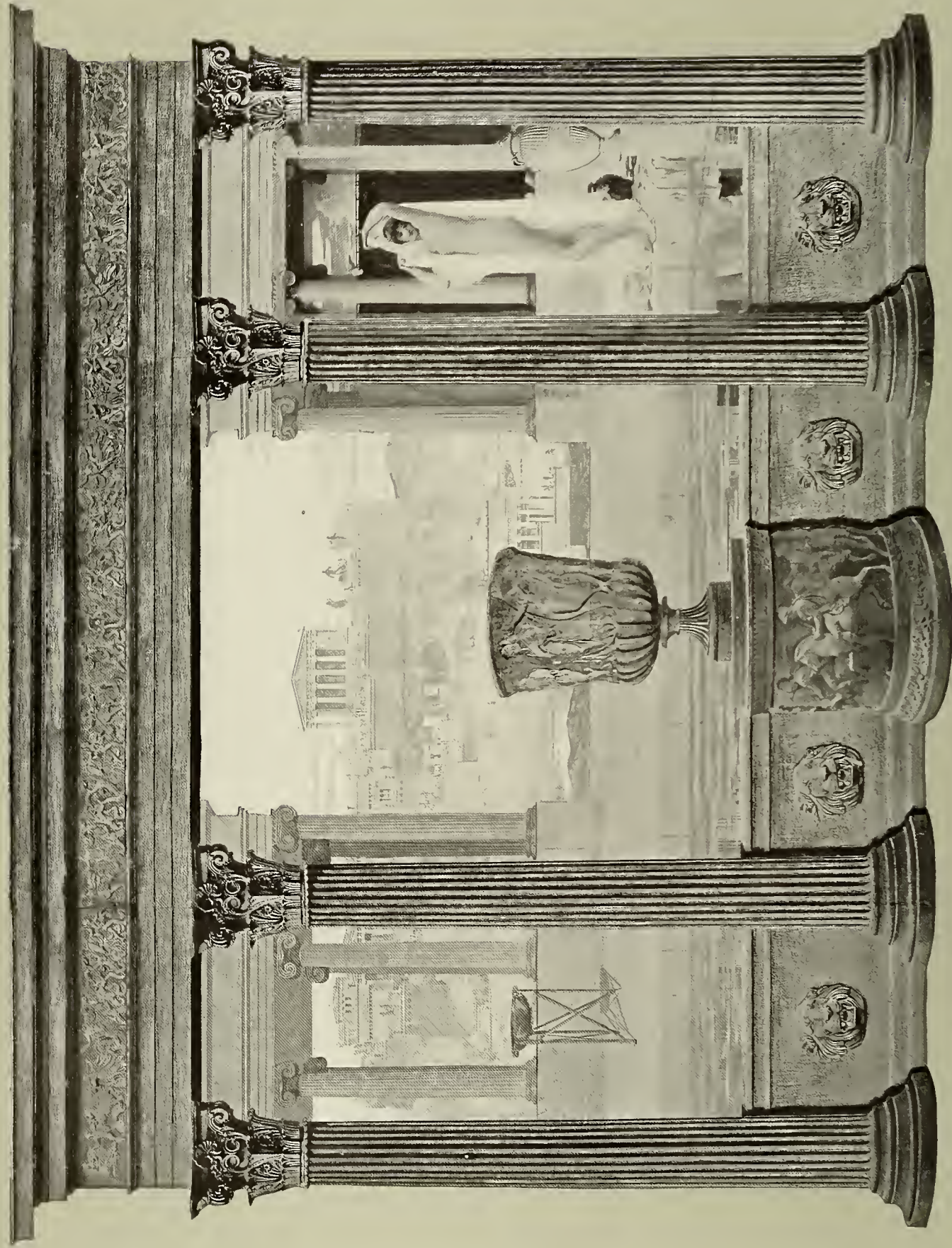






NOTHING more realistically artistic and beautiful is to be found, among so much that is ornate and admirable, than this picture, with its background recalling such a vista of the Bay of Naples as many of the luxurious Pompeian villas of the wealthy Romans doubtless commanded. The soft haze, through which the distant landscape and the classic figures in the foreground are visible, is truly characteristic of the languorous Italian climate and has been reproduced by the artist with surpassing fidelity to nature, enhanced by the surroundings and the effective means of illumination. This is indeed one of the most striking of the pictures in which the artist has endeavored to convey the idea of a view of the adjacent landscape from an open colonnade or balcony.





Balcony and Bathing by Leighton



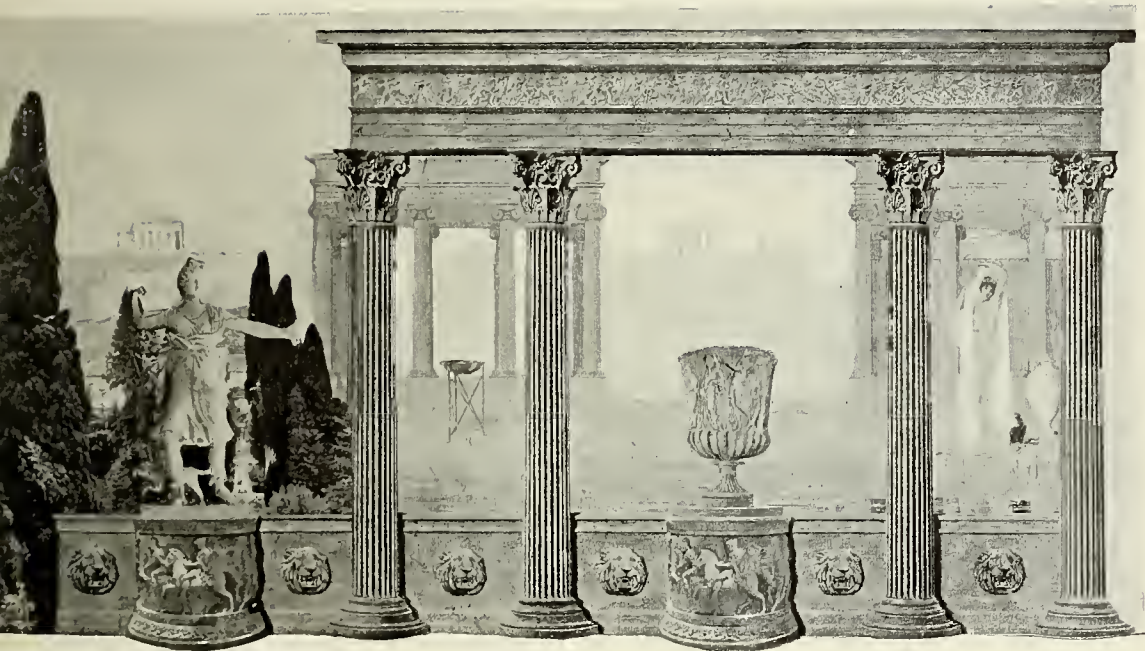


PHRODITE, the Greek goddess of beauty and pleasure, worshipped by the Romans under the name of Venus, is fittingly enshrined among the decorations of Murray's Roman Gardens and in view of her reputed origin, is aptly portrayed in connection with a distant glimpse of a Roman bath. The exquisite scenery and daintily executed figures in this fresco, make the panel conspicuous among so much that is beautiful.
























Entering the "Roman Garden" directly from the street, we are translated at once from our prosaic, twentieth century surroundings to the romantic elegance of luxurious Rome. Truly, if this is a representation of the glories of the "city on the seven hills," the proud boast of the Roman, "I am a citizen of Rome," is at once comprehensible and excusable. Take away the scions of the four hundred in their gloomy evening attire, looking like so many scarecrows or undertakers, and the sober-faced attendants, equally sombre as to apparel, and replace them with figures tricked out in the many-hued raiment of ancient days; substitute for the plug-hatted "Jehu" and the begoggled chauffeur, the Roman charioteer, and for the blue-coated guardian of the peace on the threshold, the mail-clad Roman legionary, and but for such improvements as we owe to our mechanical progress, the visitor to Murray's might readily imagine himself "turned back" two thousand years to the city of the Cæsars, at the zenith of its wealth and splendor, or to one of the replicas of these scenes of luxury that have lent fame and luster to the courts of some of Europe's most extravagant potentates. The exterior of the building, has been remodelled as to its two lower stories in Caen stone, to represent the ancient hotel of Cardinal De Rohan in Paris. Above the main





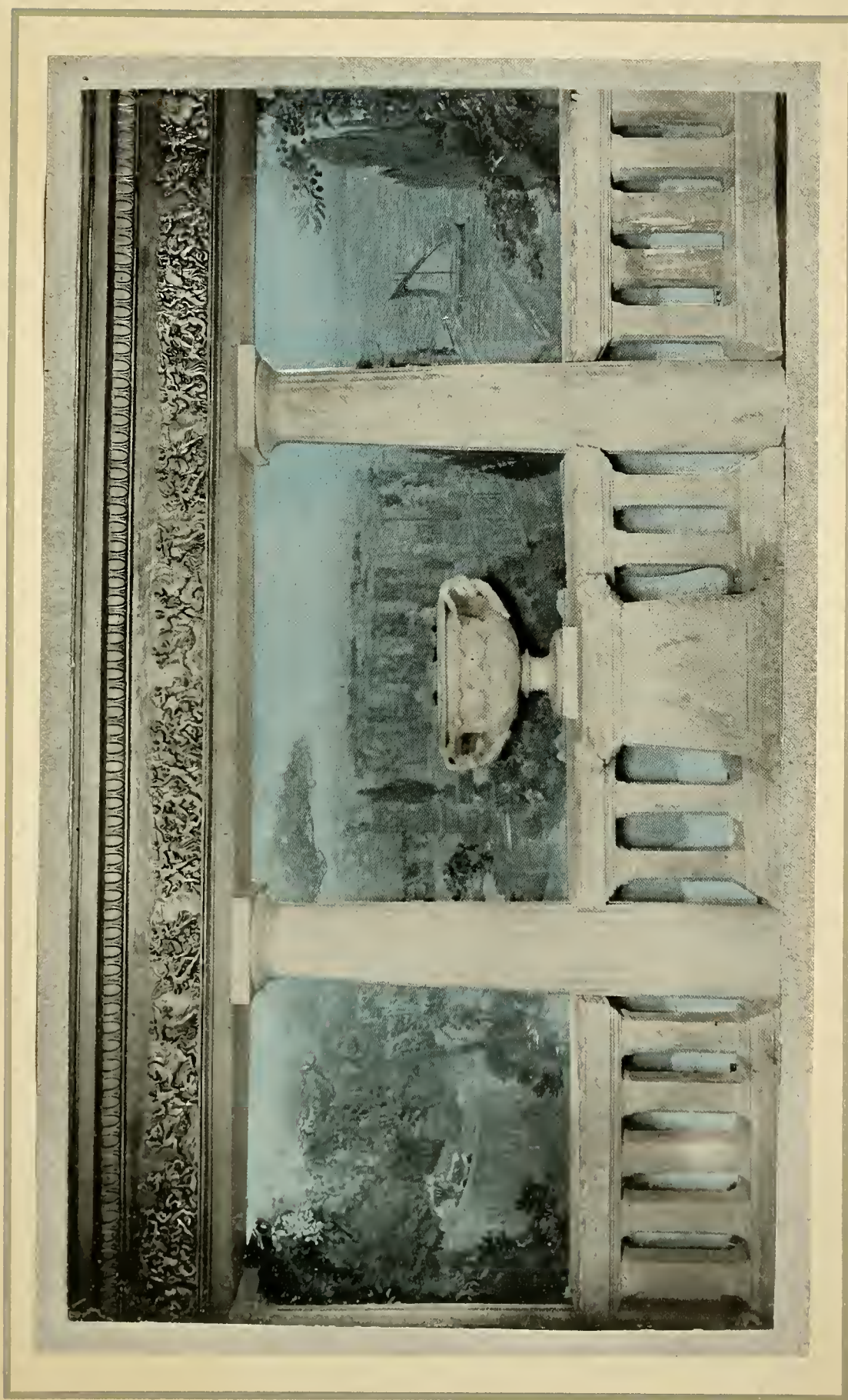


doorway is a superb panel showing a number of horses at a fountain with their attendants. This work, entitled "Les Chevaux du Soleil," is reproduced from the original over the doorway of the Rohan palace, and was designed and executed by Robert Le Lorain, who also designed the palace façade. On either side of the entrance to Murray's are three panels representing female figures, reproductions of originals in Jean Goujon's Fontaine des Innocents, Paris. The visitor first enters a reception room or foyer in which the prevailing colors are black and gold, with a colonnade and portico and a handsome marble mosaic pavement. Attention is at once attracted to the mirror effects, by means of which, not only the dimensions of the apartment are very much magnified, but its appointments, really half columns, globes, urns, etc., completed by the reflection of the one substantial half in mirrors, an exceedingly ingenious means of heightening the decorative effects and augmenting the apparent magnitude. From the reception room the "Roman Garden" proper is reached. This, in a Roman residence, would be an open court with a colonnade on each side, and was known as the "atrium." Here, in ancient Rome, banquets were served, and in Murray's the "atrium" is put to a similar use, serving as the main dining room of the establishment. At one end









Balcony, Murray's Roman Garden.





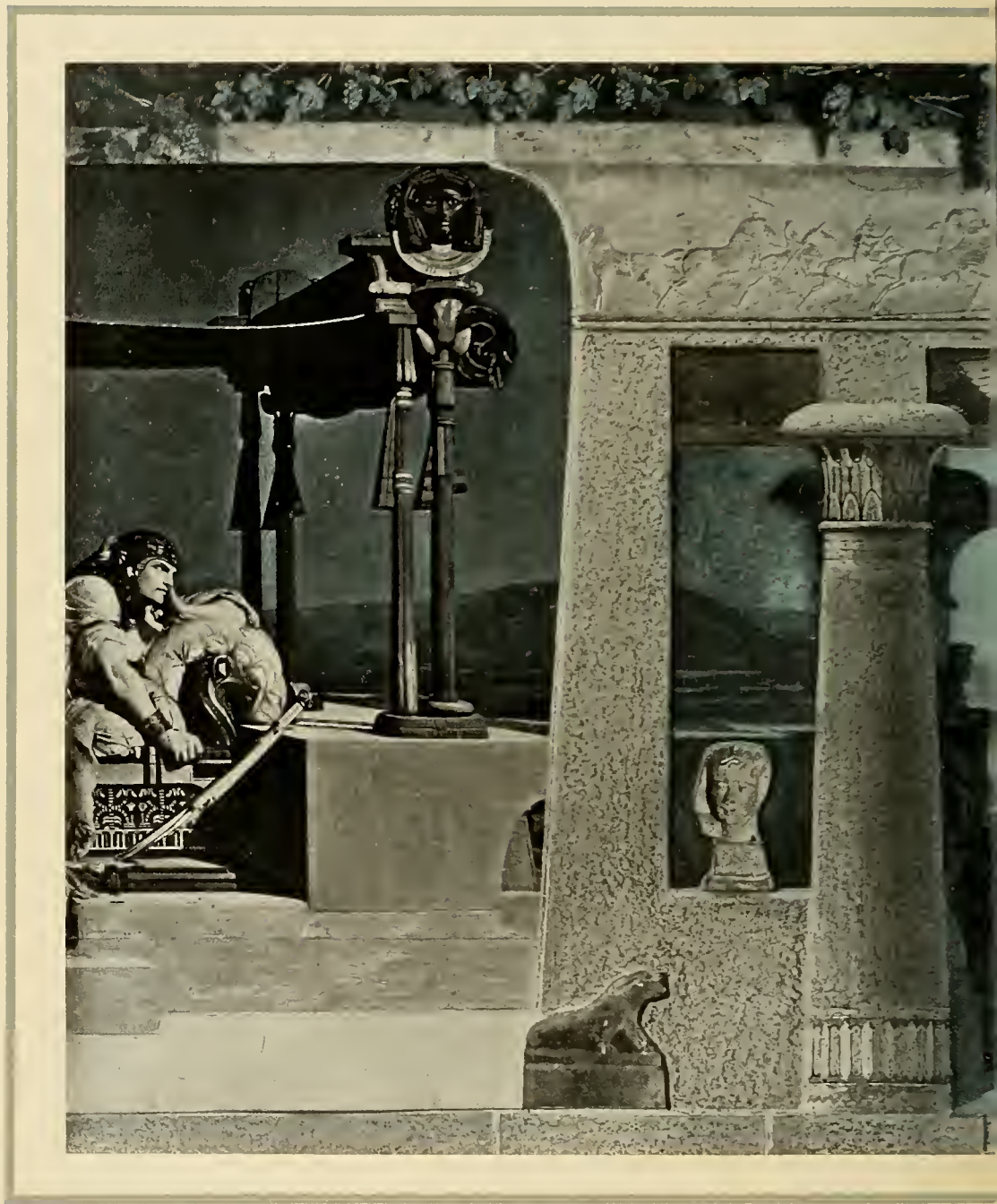
The Bather





The Bather





Panorama







on Balcony











Panorama



on Balcony





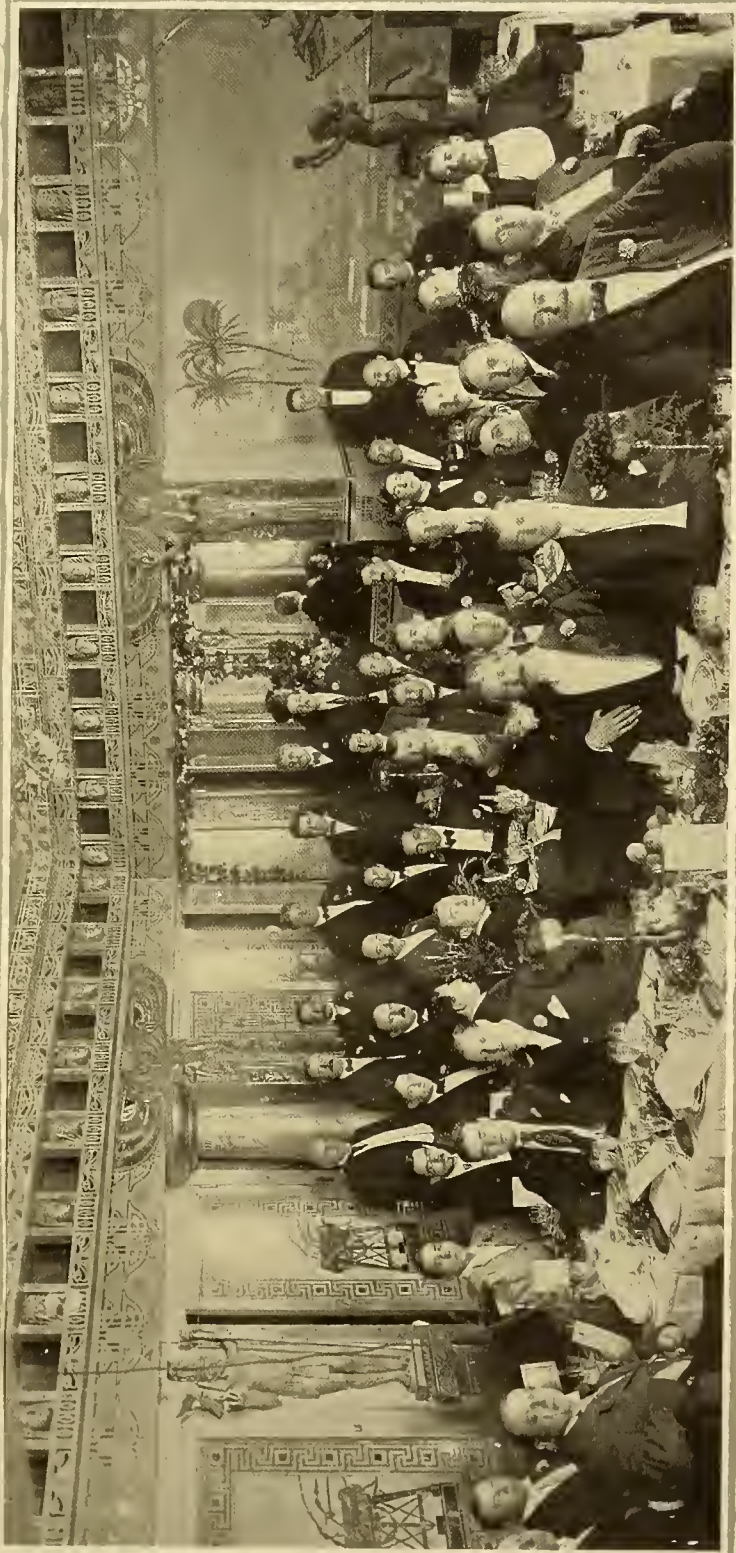
of this apartment,  
tain rises, ex-  
the classic tem-  
it is crowned,  
ceiling. It is  
tial and part  
the steps, over  
ter tumbles in a  
from the top into



bottom, are all of transparent or translucent glass, mosaic in various colors, blue predominating, the effect of the sparkling water falling over the parti-colored steps and all brilliantly illuminated, being exceedingly beautiful. An ingeniously constructed barge made by reflection to assume the appearance of a complete craft, is also installed as though drawn up alongside the basin of the fountain. The scheme of decoration in this room is to produce an outdoor effect, and to carry this out, the side-walls are festooned with climbing vines, plants and trees, the ceiling is decorated to represent a blue sky in which electric stars twinkle, while by an ingenious arrangement of optical apparatus, the effect of clouds sweeping over the sky is produced, which, with the ripple of the splashing fountain and music softly played by a concealed orchestra, makes the "Roman Garden" a delightful place indeed in which to partake of the culinary triumphs for which Murray's is famous. The magnificent effect produced by the multiplicity of great plate glass mirrors, extending in an unbroken surface from floor to ceiling and duplicating, triplicating and quadrupling the exotics growing in great urns, the statuary, hanging lanterns and mosaic standing lamps, the guests seated at the tables or moving hither and thither, combine to produce a *tout ensemble* which can-

a terraced fountain rises, extending, with  
ple with which  
clear to the  
part substantial  
reflection, but  
which the water  
beautiful cascade  
a basin at the bottom,





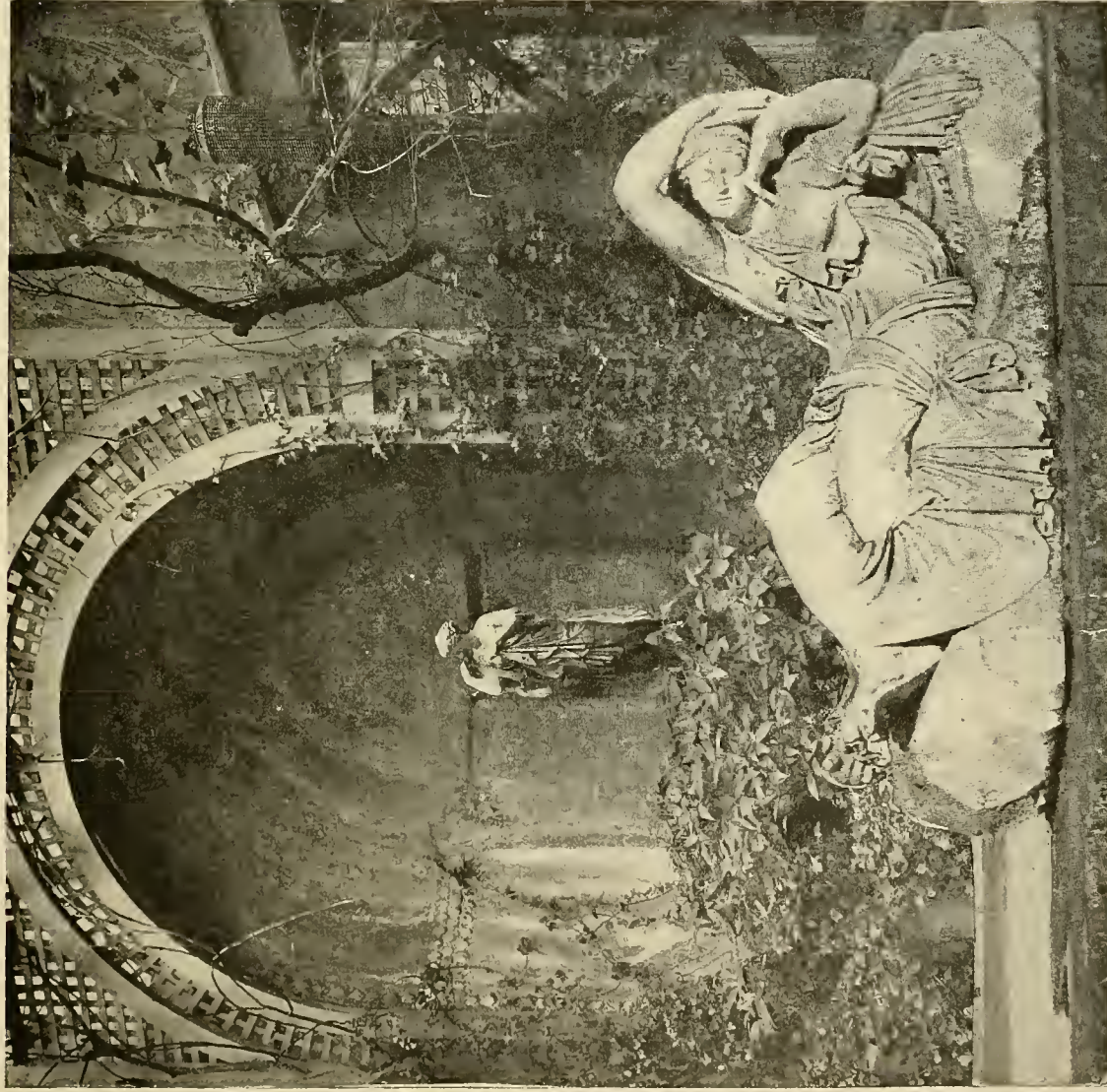




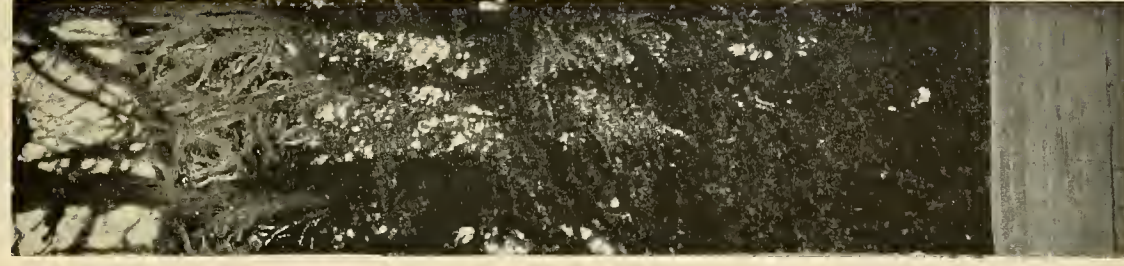




Venus de Medici



Two of the most beautiful reproductions of classic works of art in the Pompeian Garden of Murray's Roman Garden

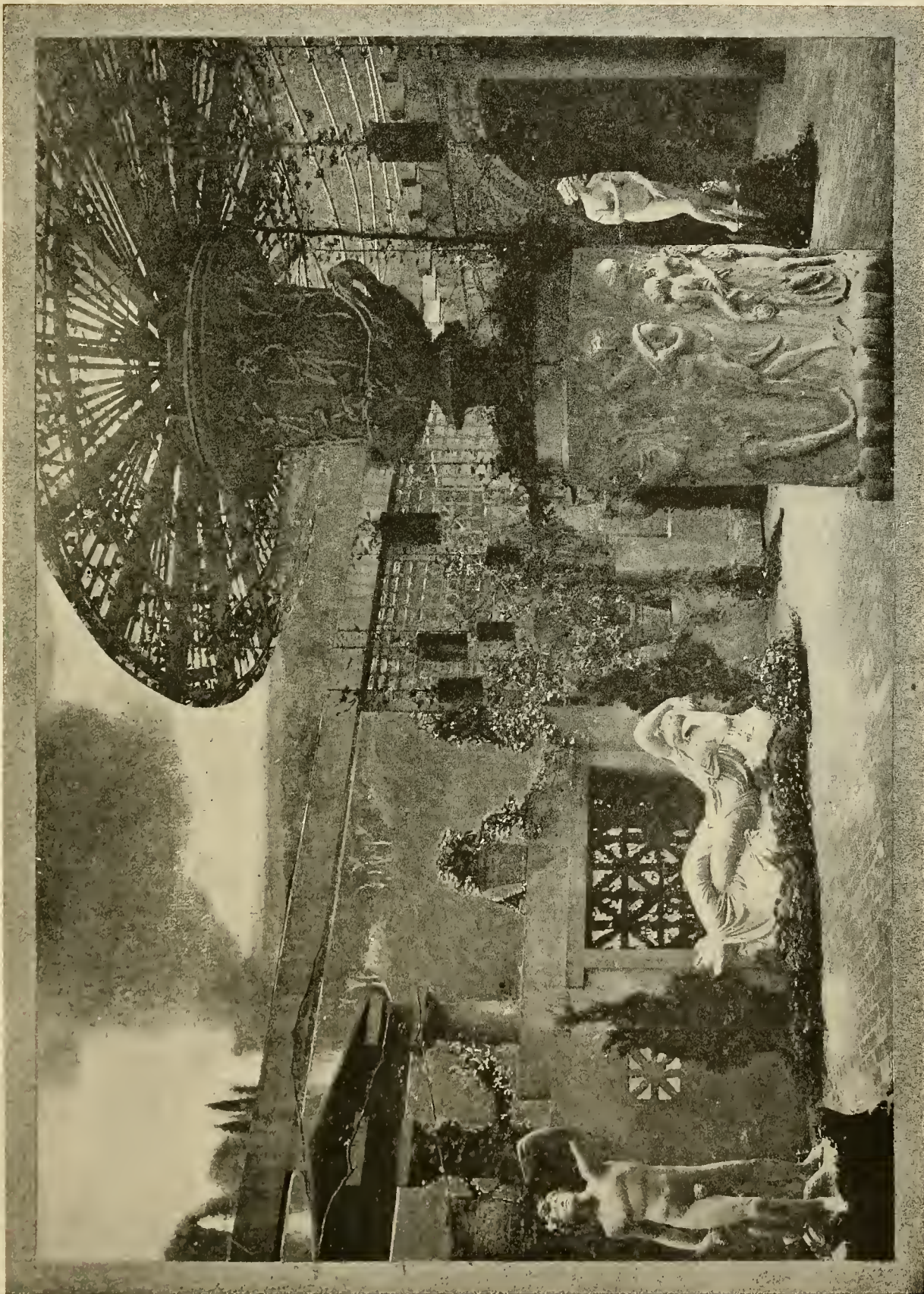


Sleeping Ariadne







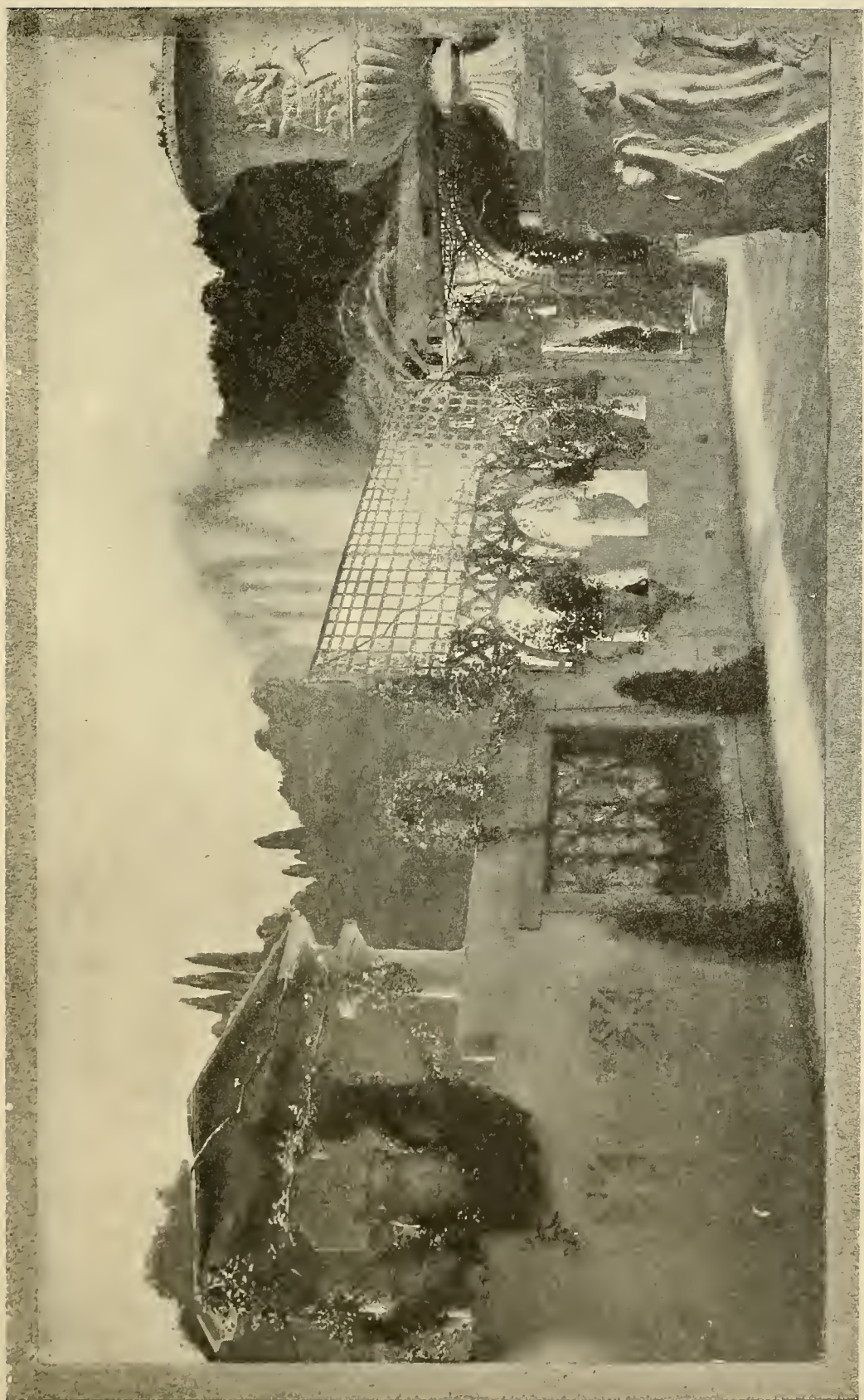


Left: Garden







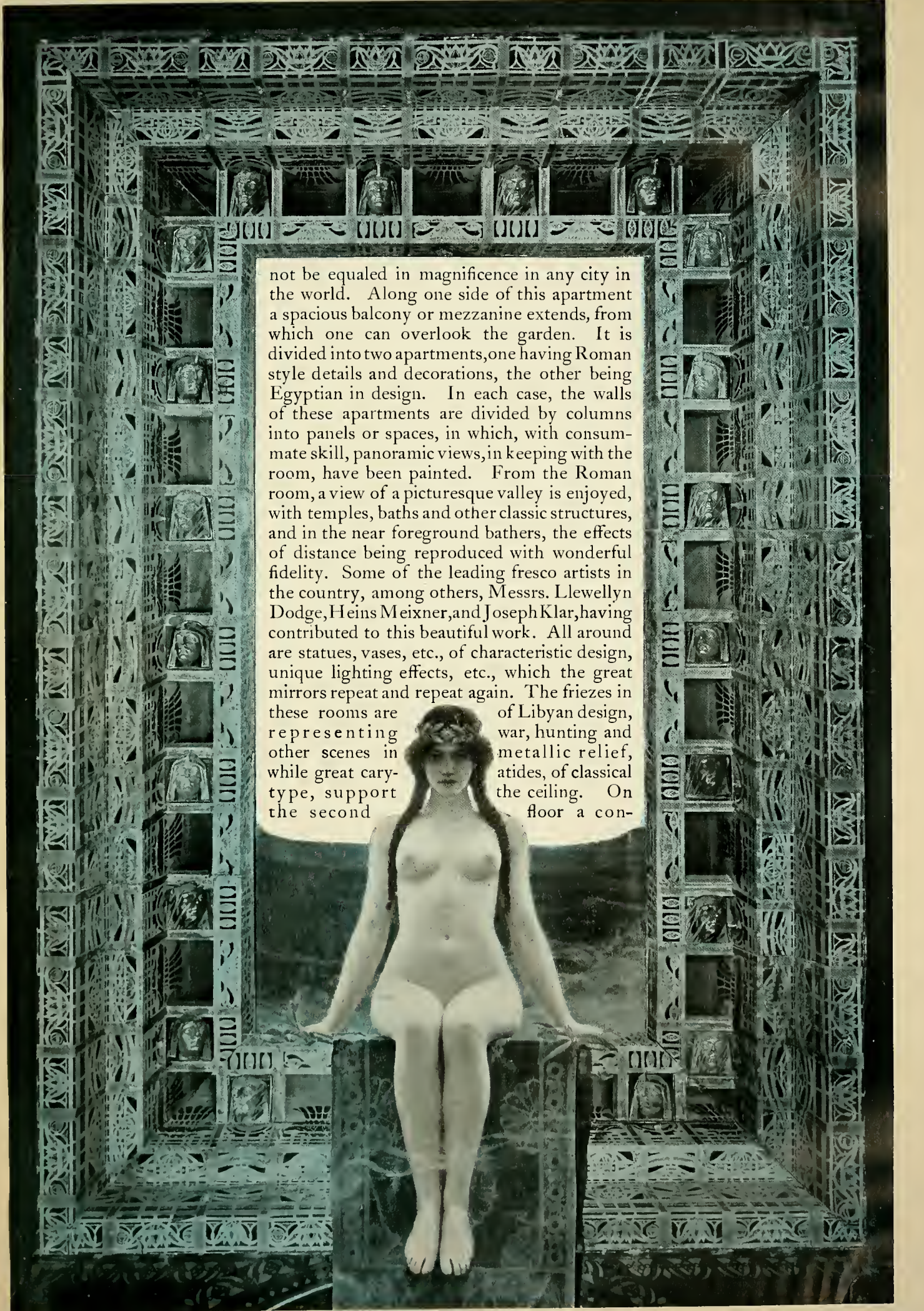


Palace of the







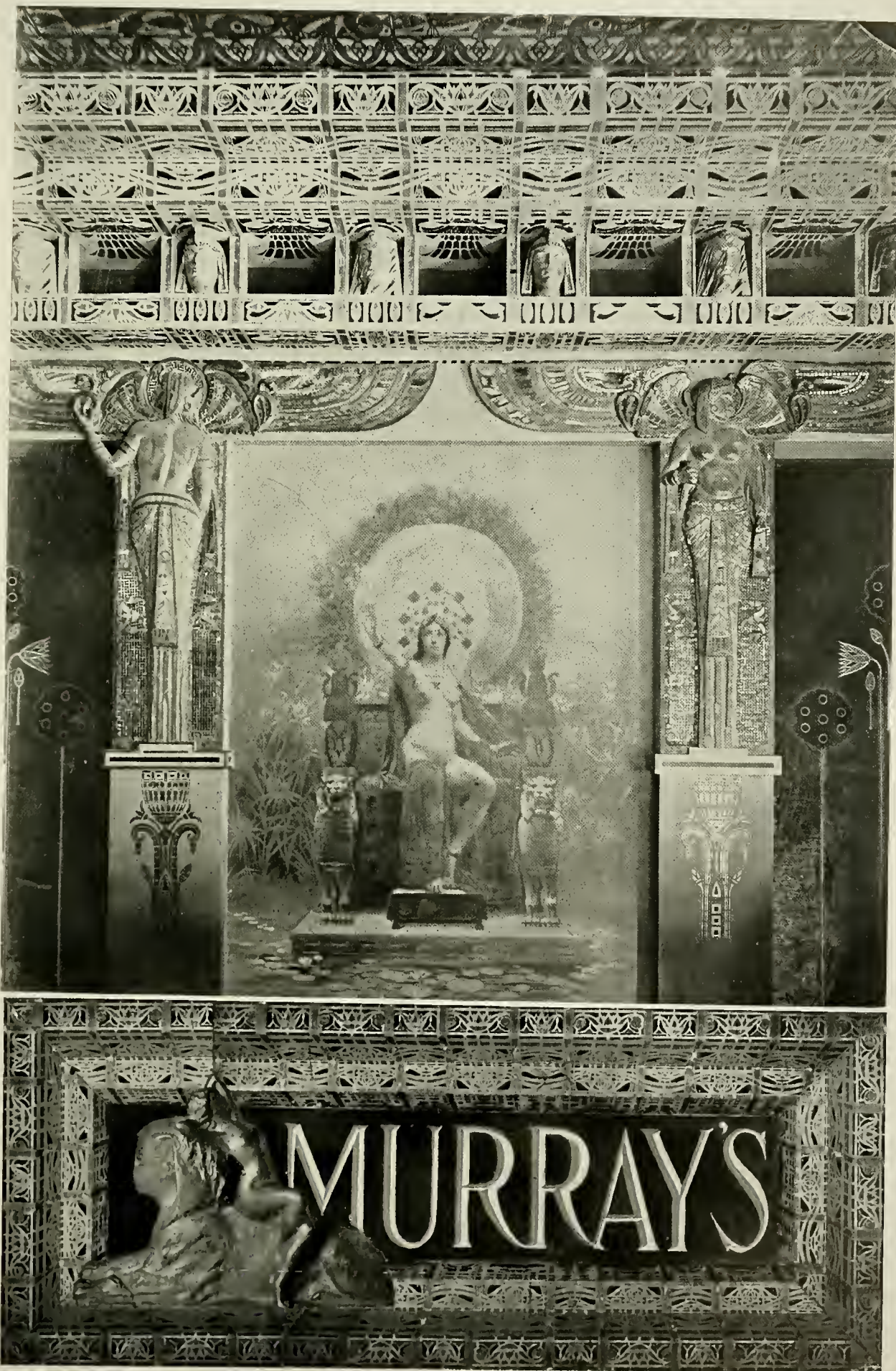
A black and white photograph of a woman with long, dark hair, wearing a headband with a flower, sitting on a decorative pedestal. She is positioned in front of a large, ornate room with walls covered in intricate carvings and a large window in the background. The room's architecture is highly detailed, with a grid-like pattern of carvings on the walls and ceiling. The woman is looking directly at the camera.

not be equaled in magnificence in any city in the world. Along one side of this apartment a spacious balcony or mezzanine extends, from which one can overlook the garden. It is divided into two apartments, one having Roman style details and decorations, the other being Egyptian in design. In each case, the walls of these apartments are divided by columns into panels or spaces, in which, with consummate skill, panoramic views, in keeping with the room, have been painted. From the Roman room, a view of a picturesque valley is enjoyed, with temples, baths and other classic structures, and in the near foreground bathers, the effects of distance being reproduced with wonderful fidelity. Some of the leading fresco artists in the country, among others, Messrs. Llewellyn Dodge, Heins Meixner, and Joseph Klar, having contributed to this beautiful work. All around are statues, vases, etc., of characteristic design, unique lighting effects, etc., which the great mirrors repeat and repeat again. The friezes in these rooms are representing other scenes in while great cary-type, support the ceiling. On the second floor a con-

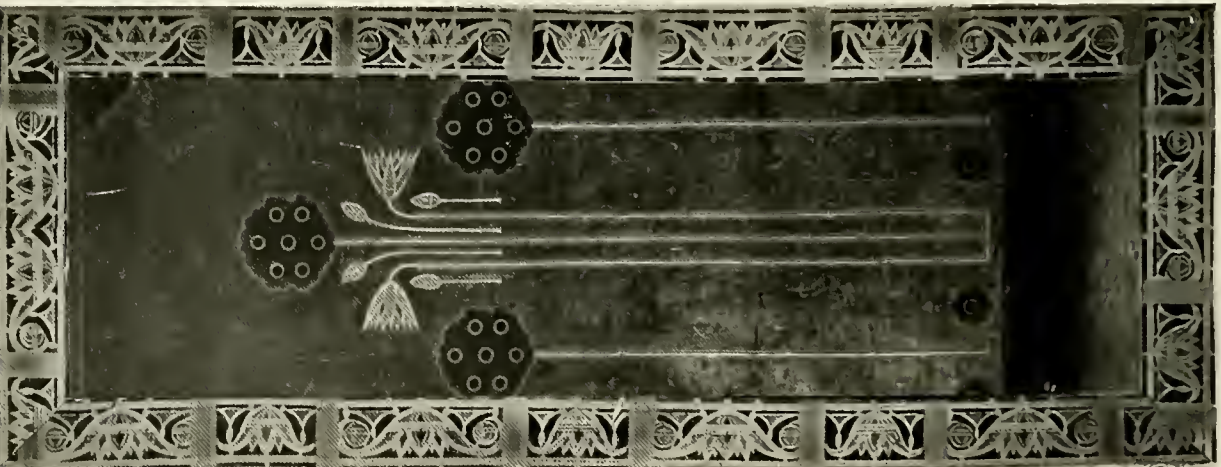
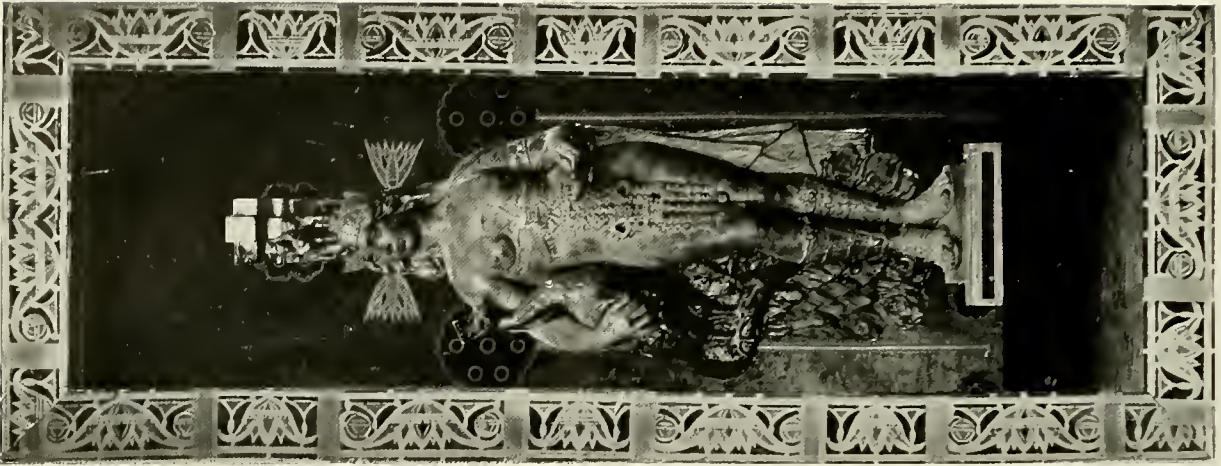






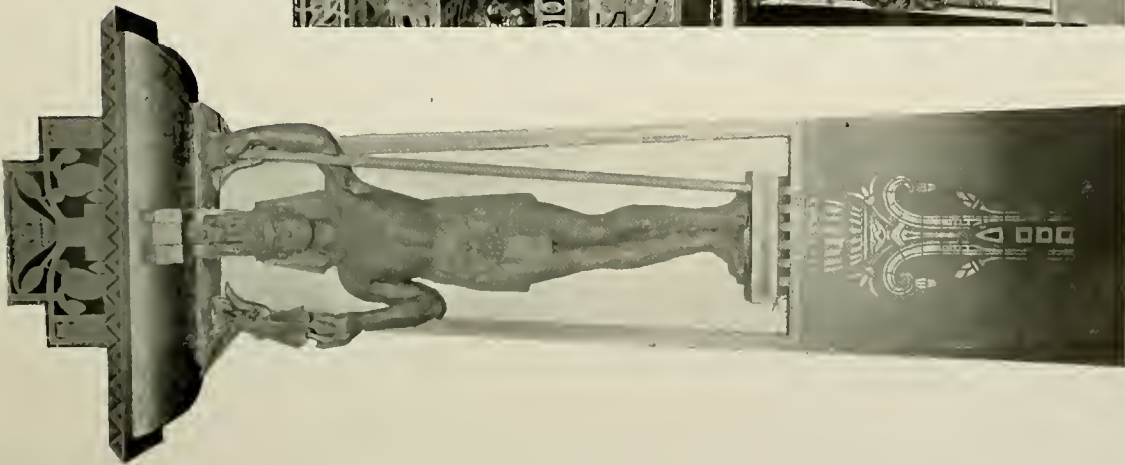
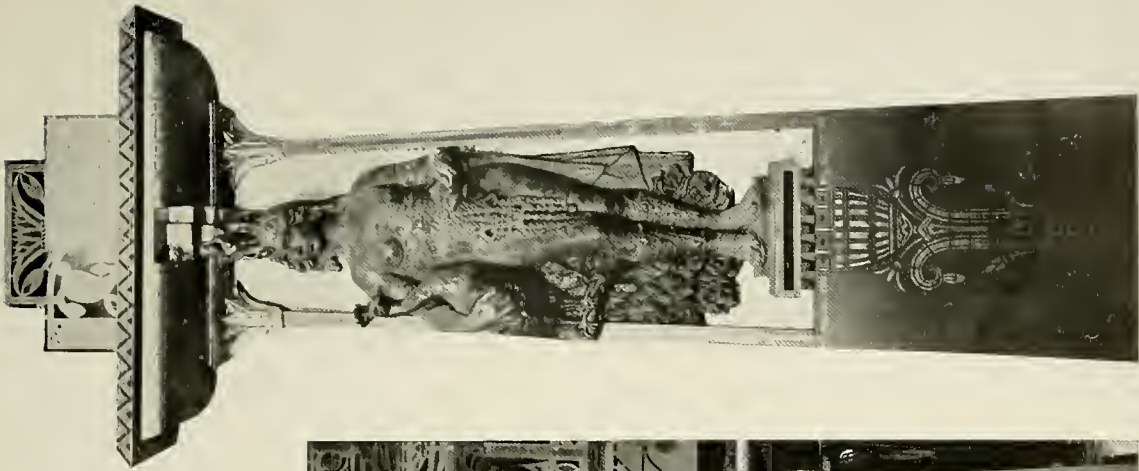
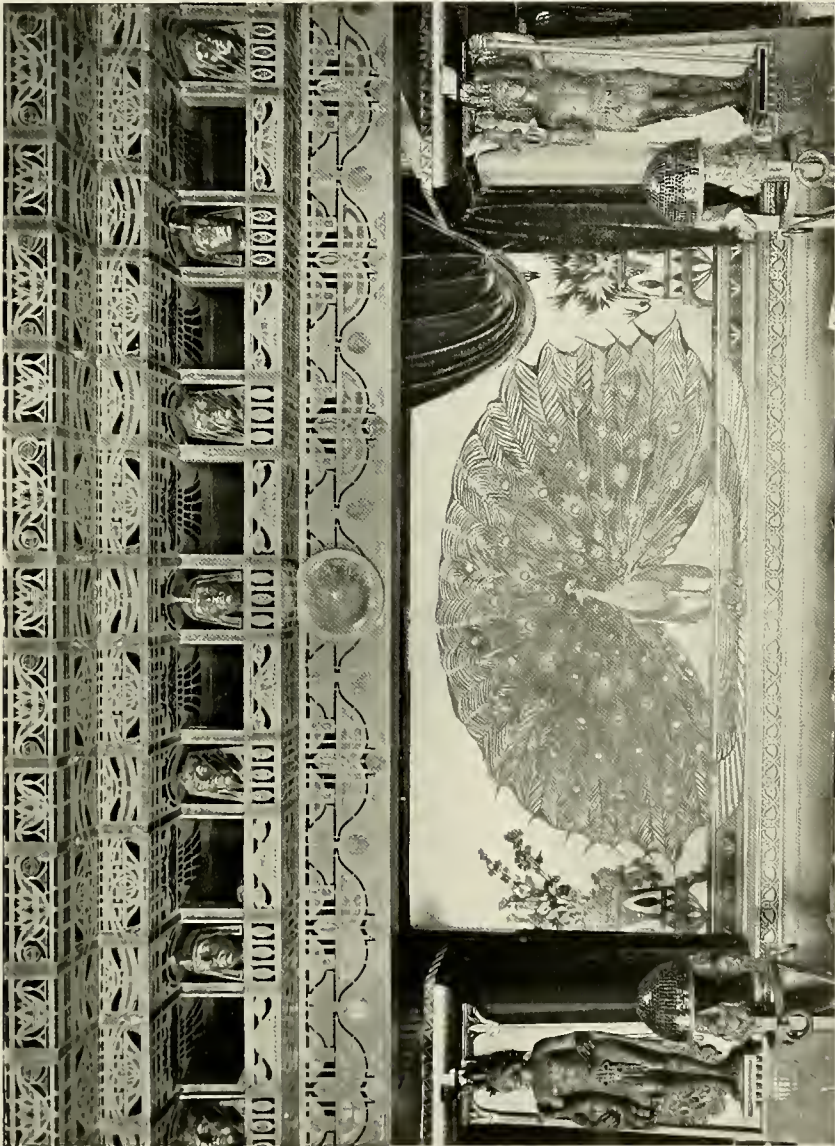









MURRAYS PEACOCK ROOM








spicuous feature is a private dining apartment, in gothic design, richly appointed, with a carved mantel in Caen stone extending to the ceiling, the walls covered with costly tapestries from the collection of the late Stanford White, representing scenes from medieval history, armour trophies completing the decorations. On this floor also is the Peacock Banquet Room, so called from the painting in heroic size of a peacock with tail full spread, which adorns one end of the room, while the prevailing colors in the decorations are the rich blues and iridescent shades that lend radiance to Juno's bird. The decorations in

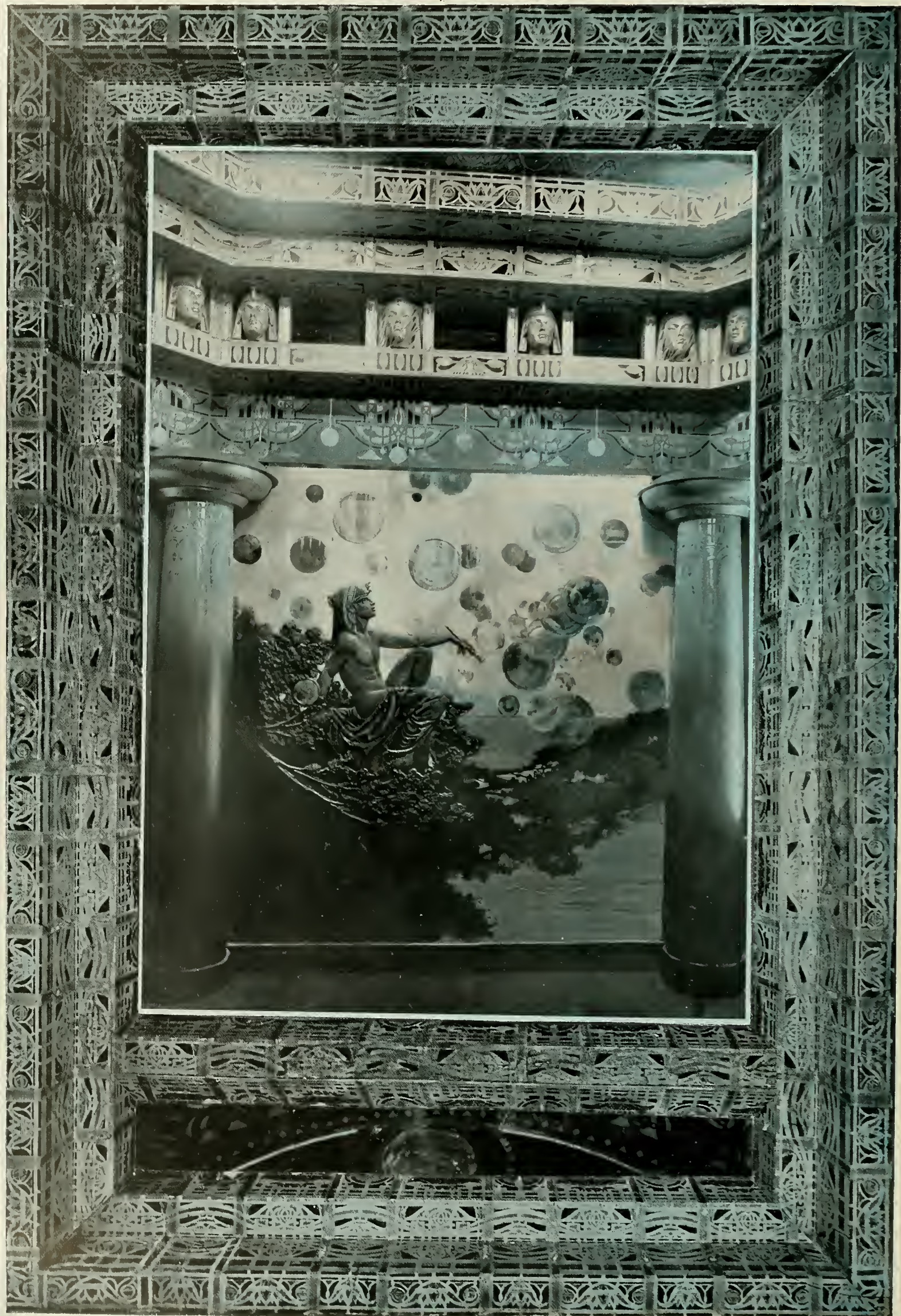
the apartments overlooking the main dining room are suggestive of the period of Antony and Cleopatra, and are reproductions, with such changes as were necessary to conform to the surroundings, of the works of famous artists. One of the frescos shows the proud Egyptian queen gazing from a balcony over the neighboring landscape. Another fresco, that attracts attention in this room, shows a superb semi-nude female figure in a recumbent position, blowing iridescent bubbles from a pipe, and entitled "Castles in the Air" while still another is an exceedingly beautiful view of the famous temple of Isis, on a terrace of which a nude female is playing a lute, while in front of her is a childish figure, with up-raised hands, evidently wor-





shipping the sun, which can be seen rising in the distance, blood-red through the morning mist. From this room, access is obtained to the Pompeian Garden a most elaborate creation, in which classic statuary, rare exotics, waving palms and picturesque lamps and lanterns in prismatic colors, produce the effects of a most beautiful garden. Conspicuous among the features of the garden are two fine mosaic marble fountains designed by the late Stanford White and in which beautiful statues are enshrined. They stand embowered in tropical foliage and are regarded as exceptionally beautiful among so much that is artistic and elegant. While all that would appeal to the finer senses finds a conspicuous place in this unique establishment, the demands of the grosser human nature have been just as carefully considered. In the lower part of the building there is a well stocked and well tended café, while the appointments of the completely equipped kitchen and well provided larders, are in keeping with the elegant table equipage and the staff of carefully trained attendants who minister to the requirements of the patrons of the restaurant which is unsurpassed as to facilities, resources and management. In the upper part of the building are several private dining rooms, in which parties can be

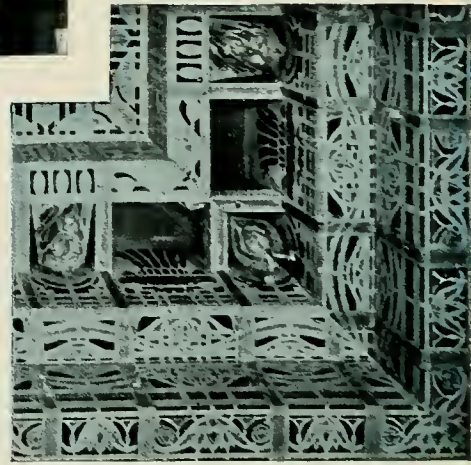
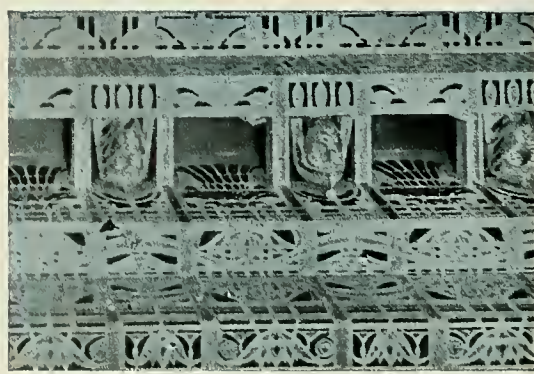
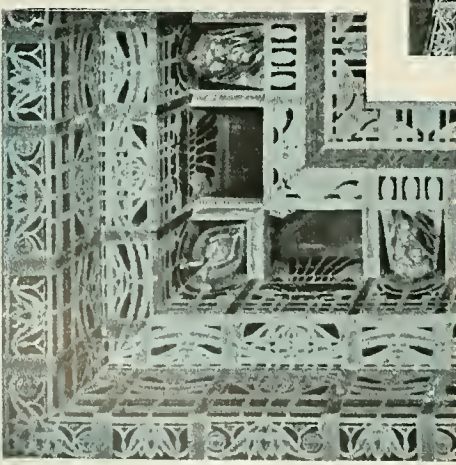
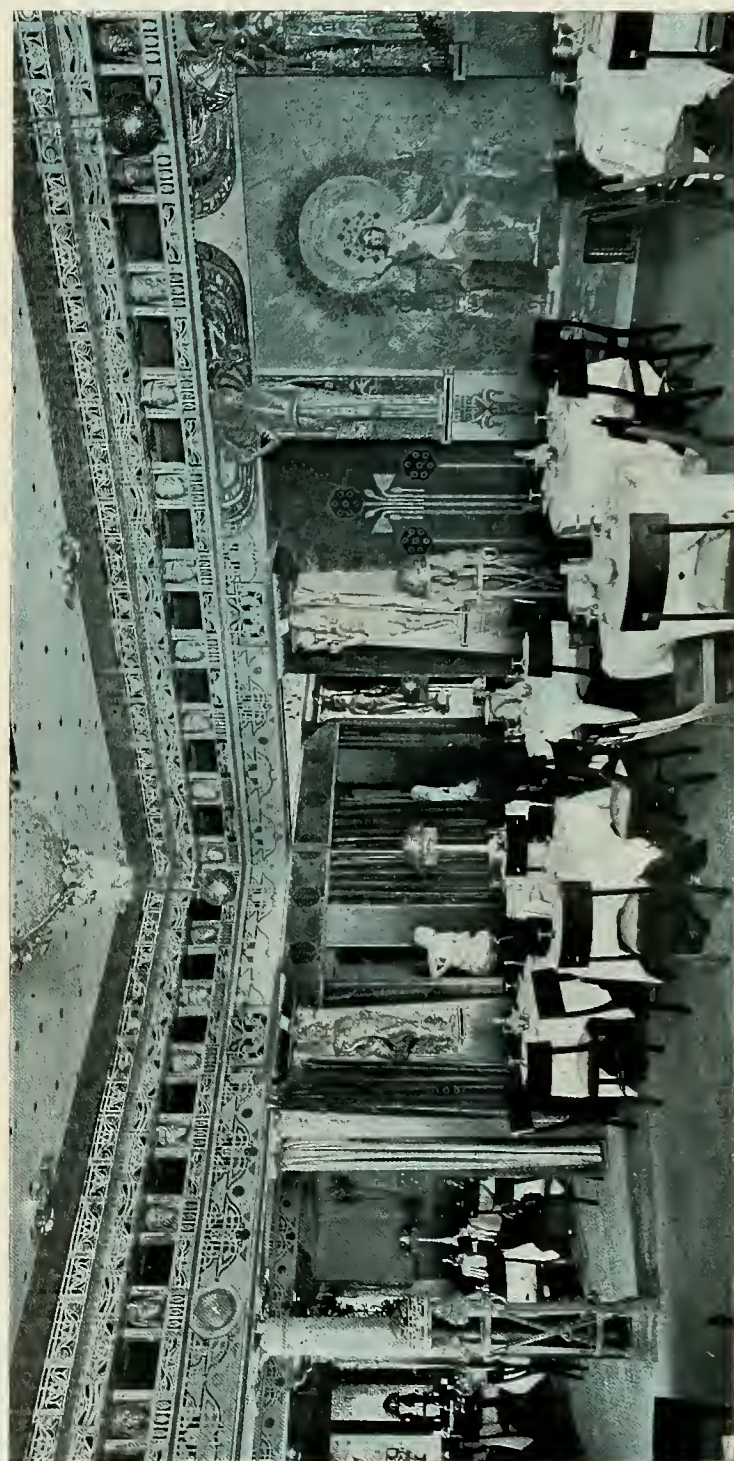
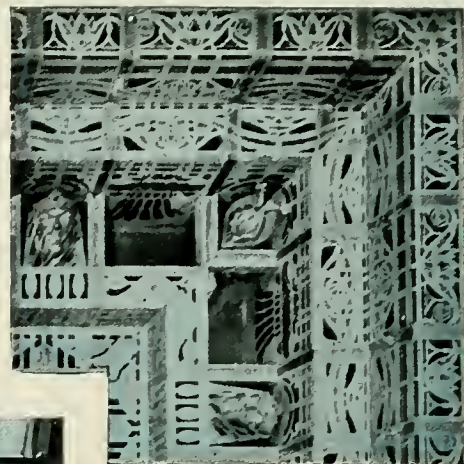
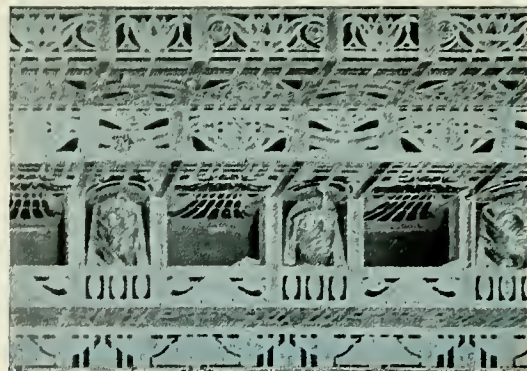
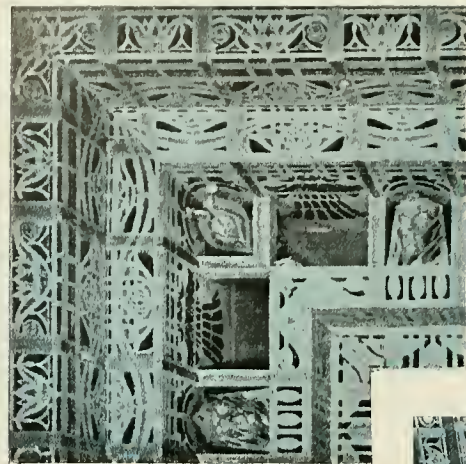




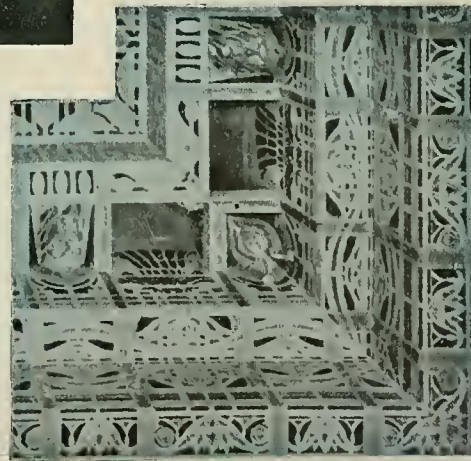
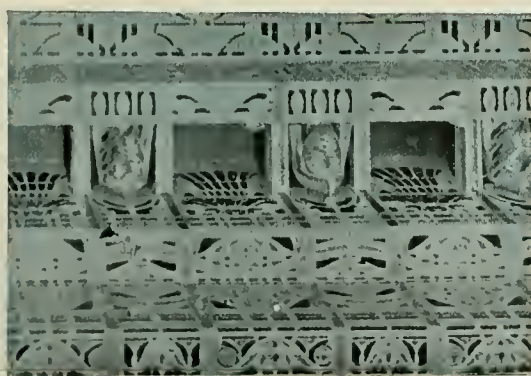
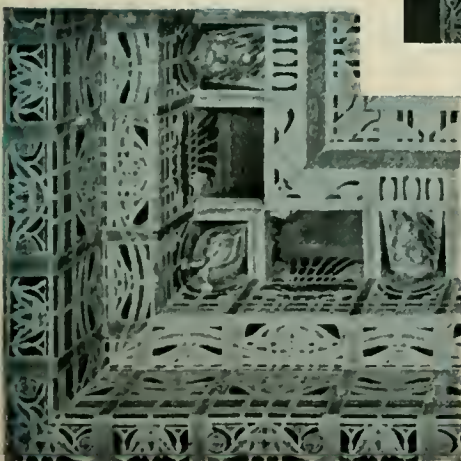
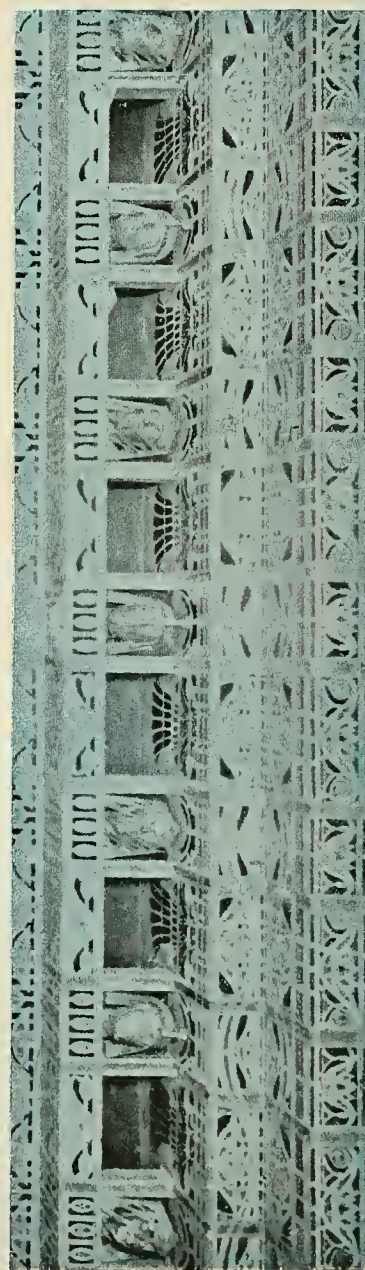
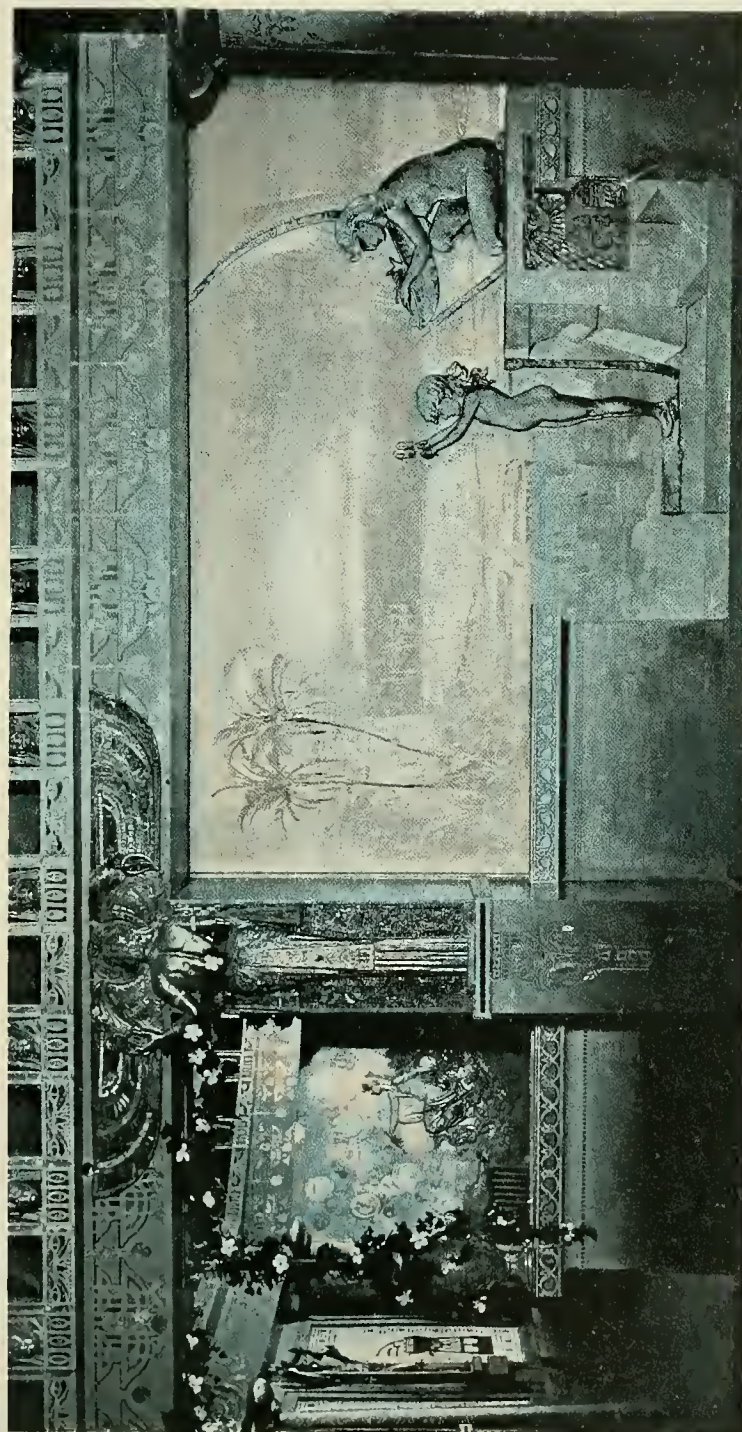
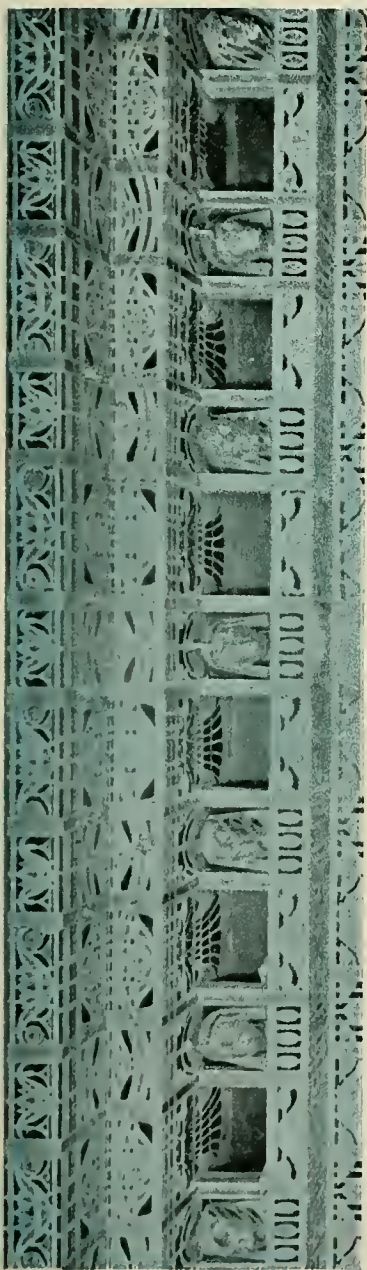
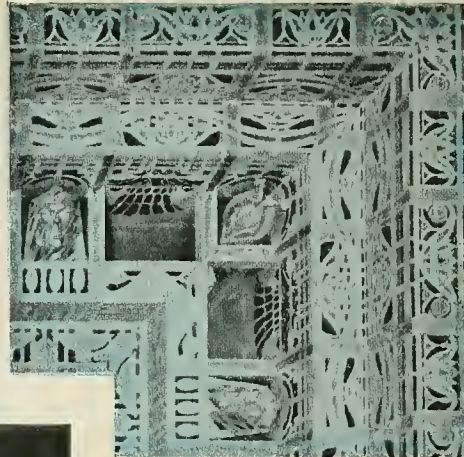
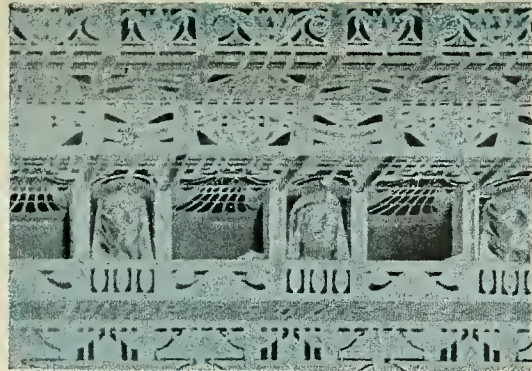
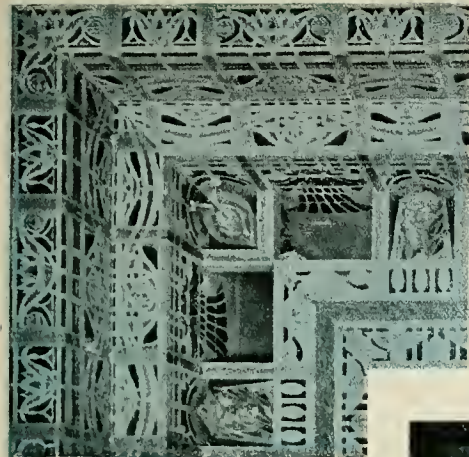




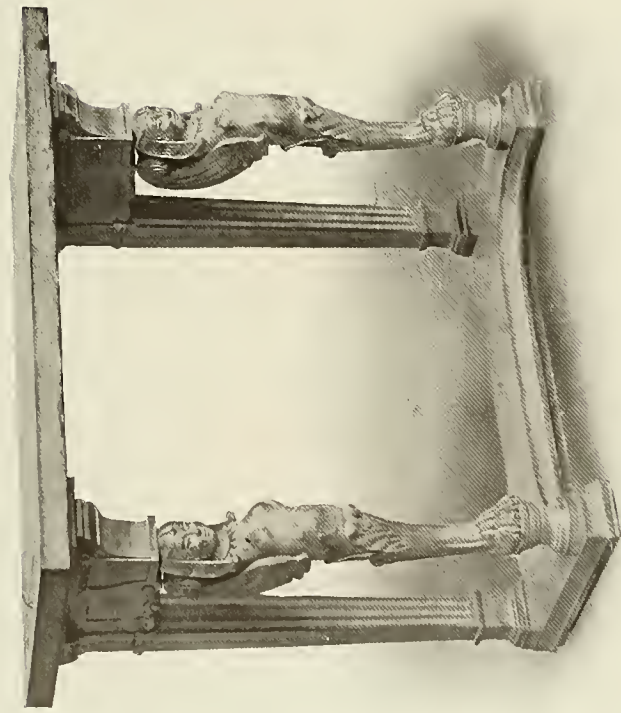




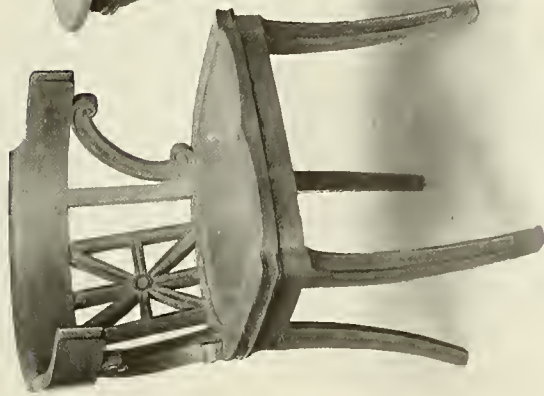








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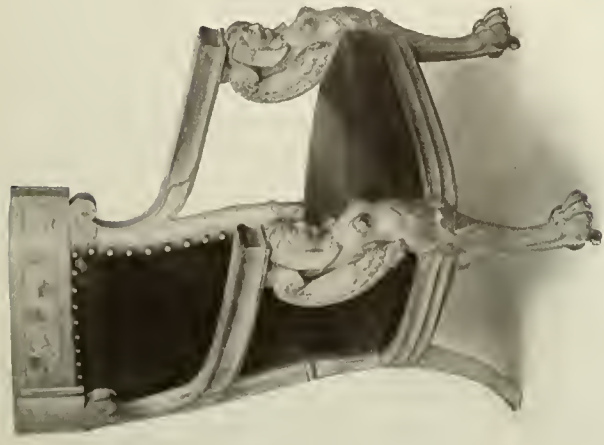


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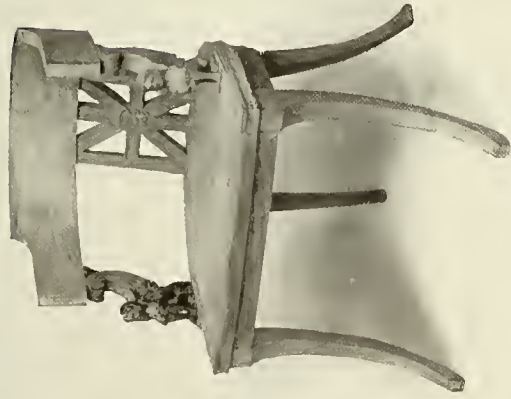


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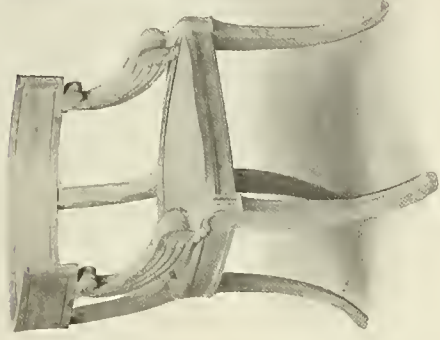




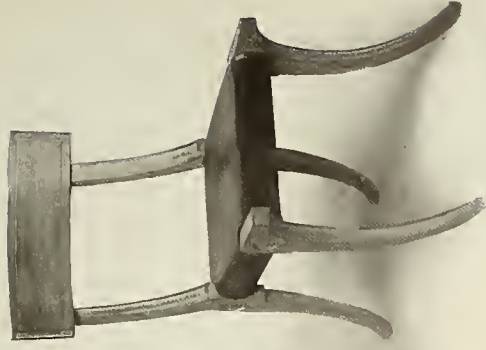
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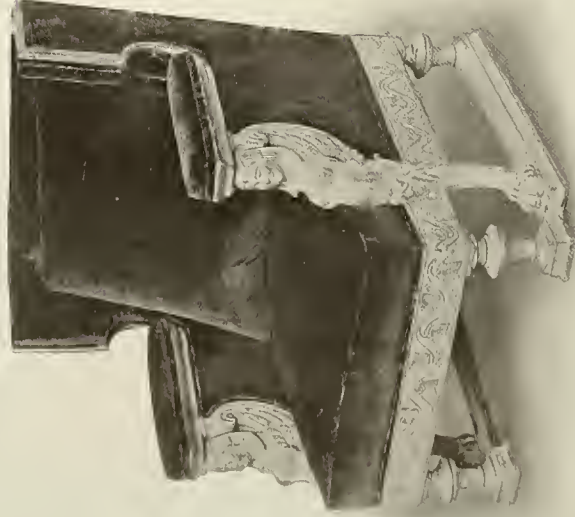
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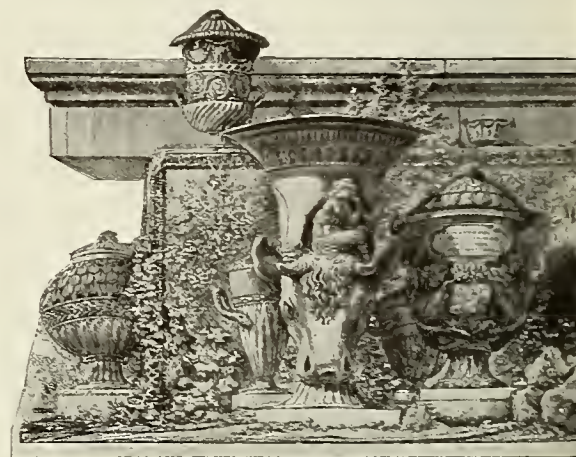
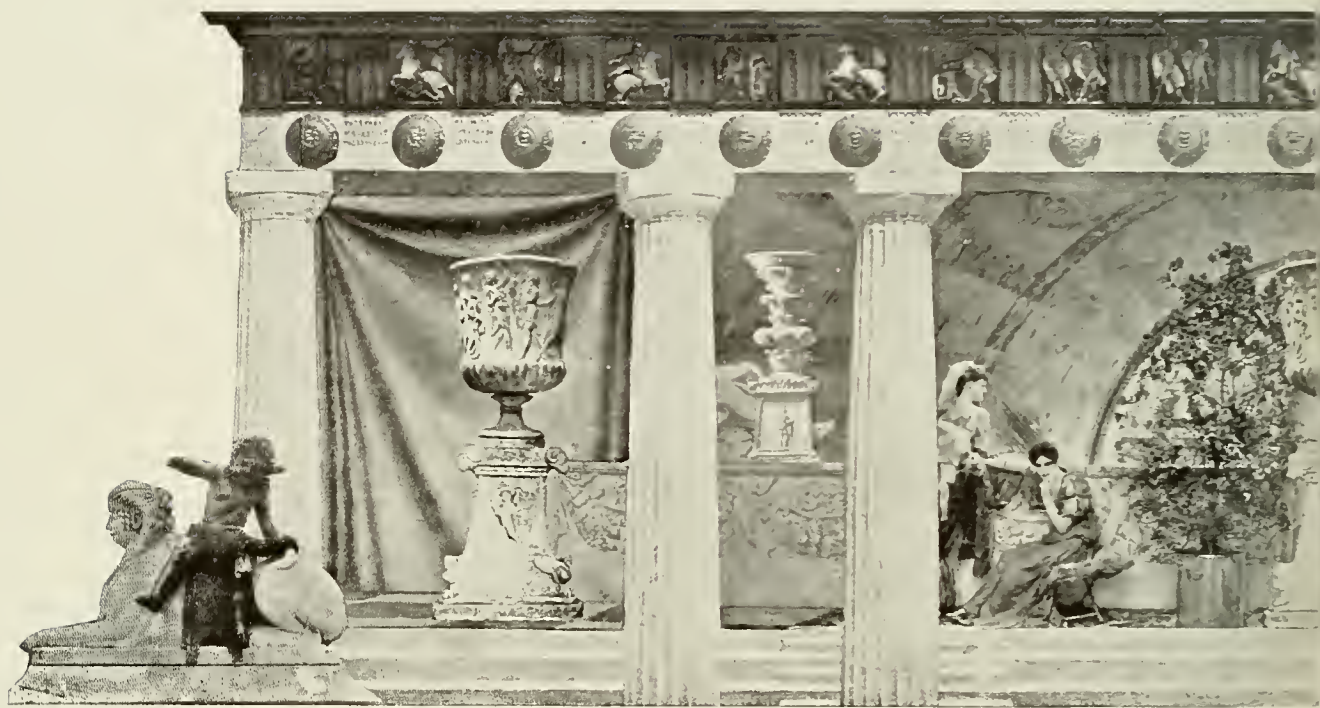




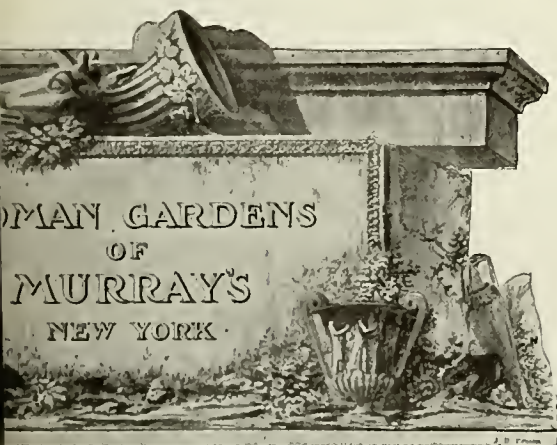
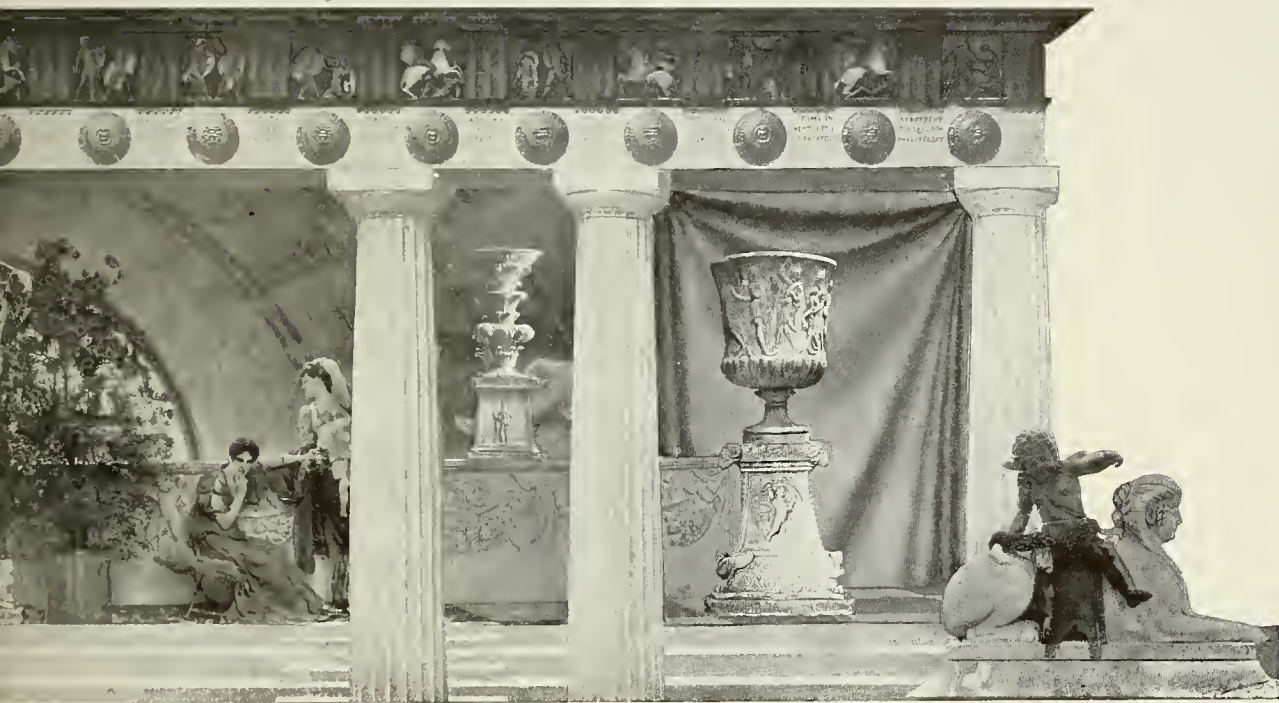


entertained in *recherché* style and also twenty-four luxuriously appointed and richly furnished bachelor apartments of parlor and bed room provided with every comfort and convenience including elegant separate bath room accommodations. The entire establishment, including decorations, furnishings, etc., excepting of course that the building, as already stated, was already in existence and had to be taken for better or worse, was planned and designed by the architect, Henry Erkins, whose professional education has been broadened and supplemented by a period of travel and observation in China, Japan and India, and by sojourn and study in the centers of art, modern and antique, of Europe. His experience in the work of directing the designing, decoration and general embellishment of some of the finest residences in America, has been drawn as liberally in the planning and equipment of the establishment above described. He has found in the proprietor, Mr. John L. Murray, a liberal and discriminating patron of the beautiful in art and an enthusiastic believer in the intelligence and appreciation of the class of New Yorkers whose patronage he seeks and he has been able, with Mr. Erkins' assistance, to provide the Empire City with an establishment that will be reckoned as one of its attractions by all whose inclinations are towards the beautiful and whose influence and support are factors in the creation and maintenance of such establishments as we have described.





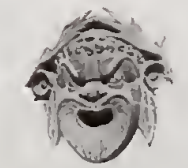




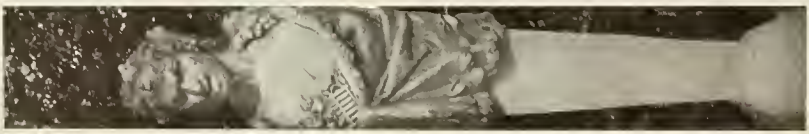
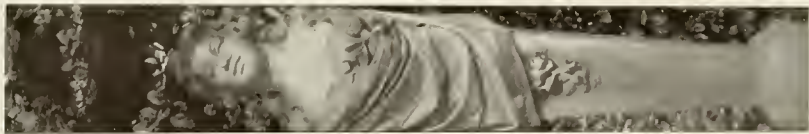






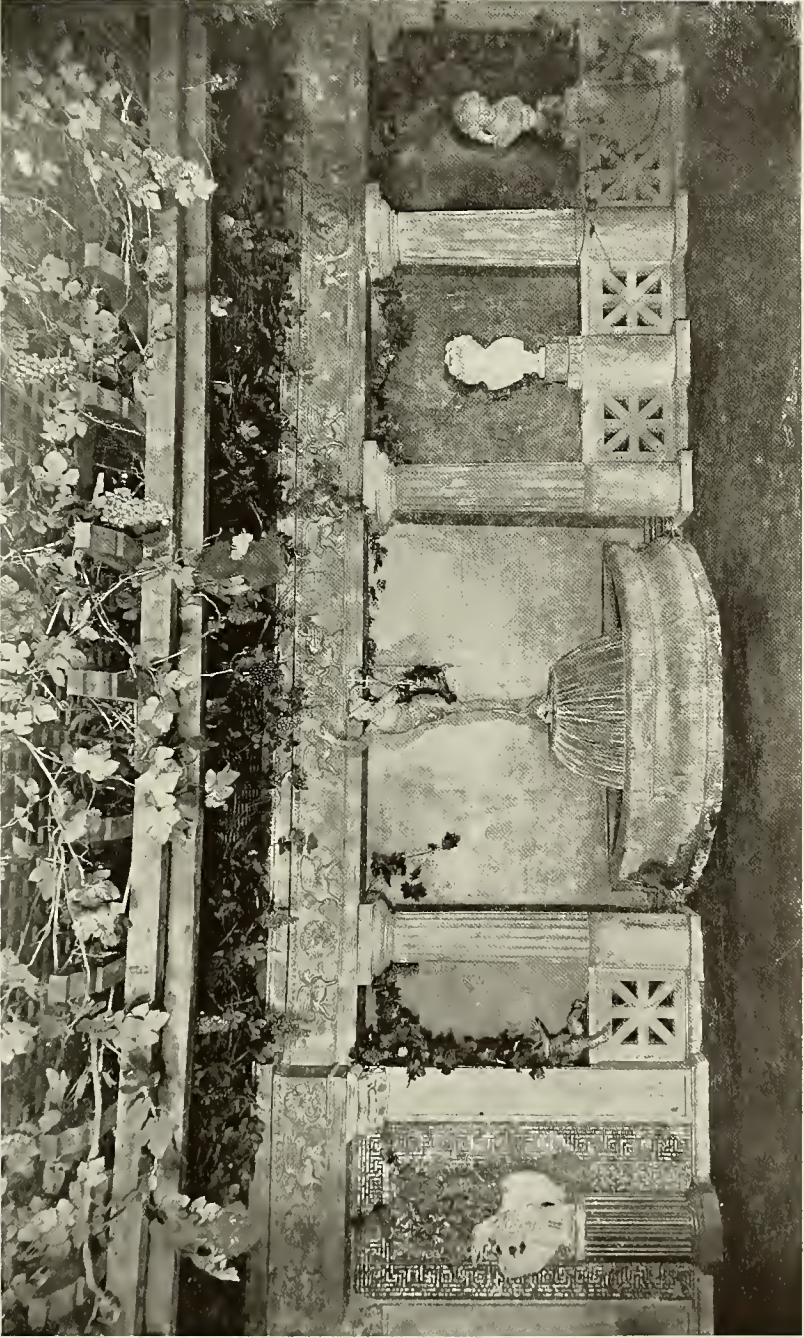






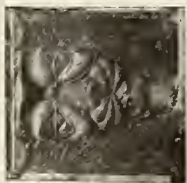
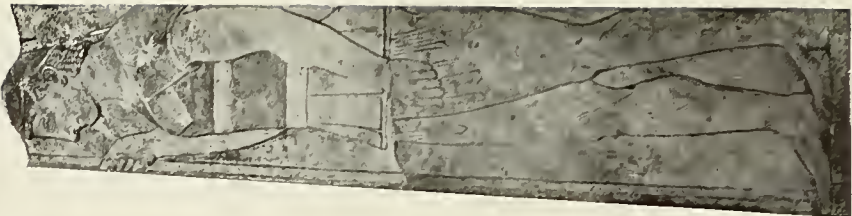
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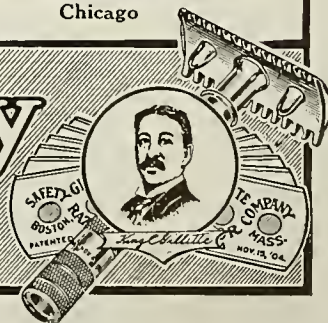
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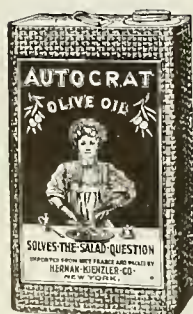
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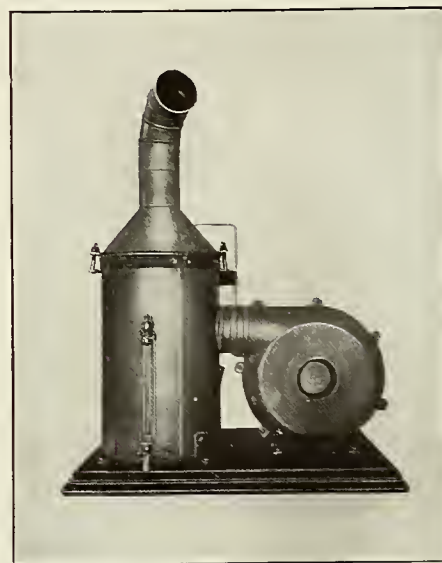
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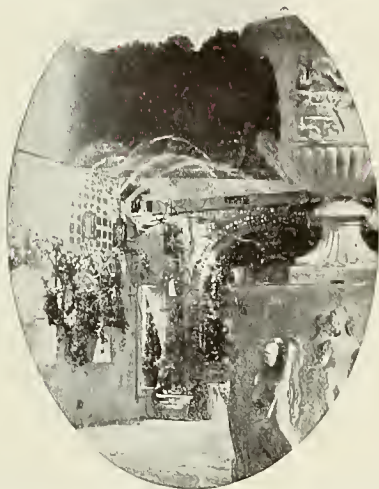
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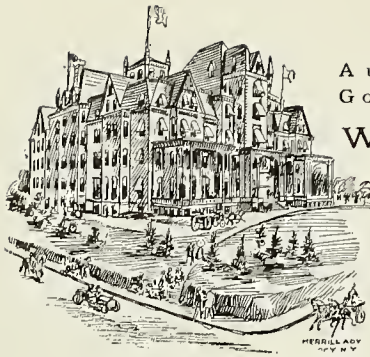
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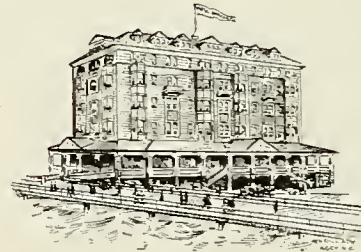
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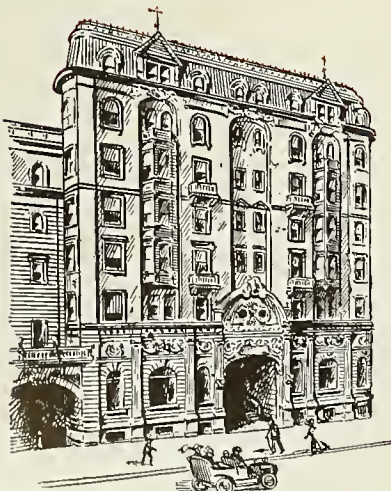
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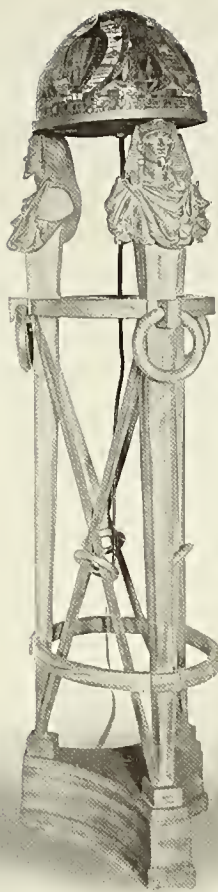
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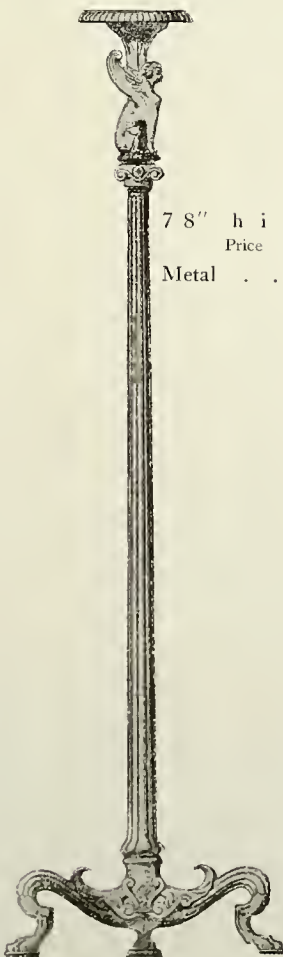
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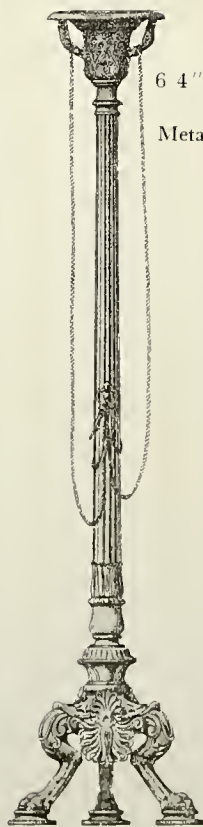
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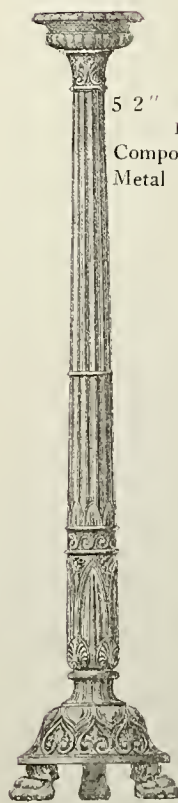
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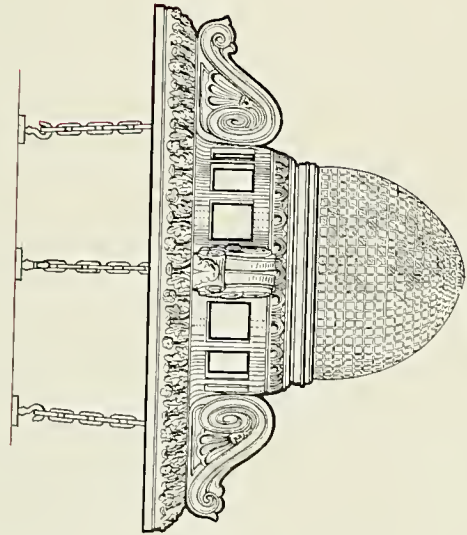


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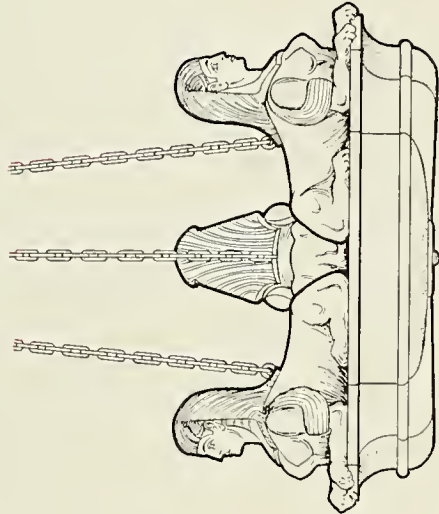


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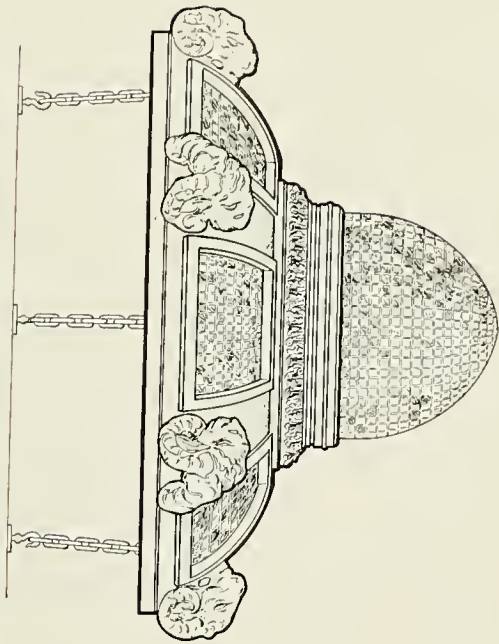




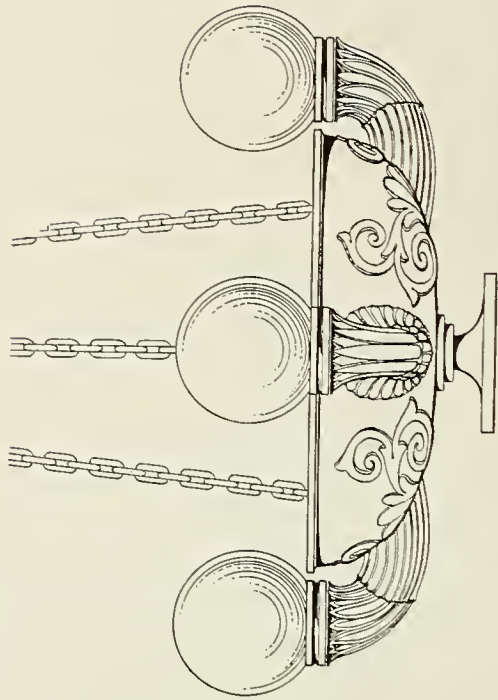
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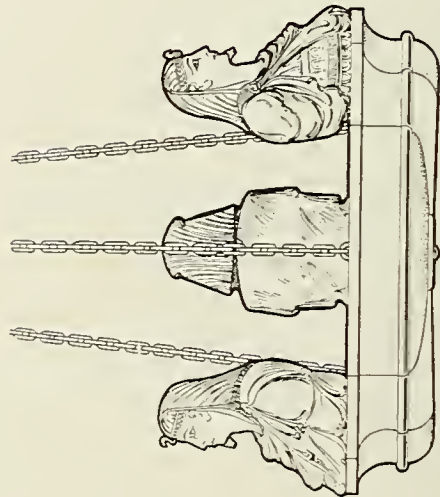
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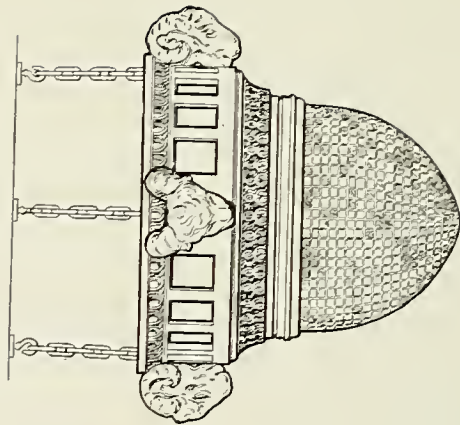
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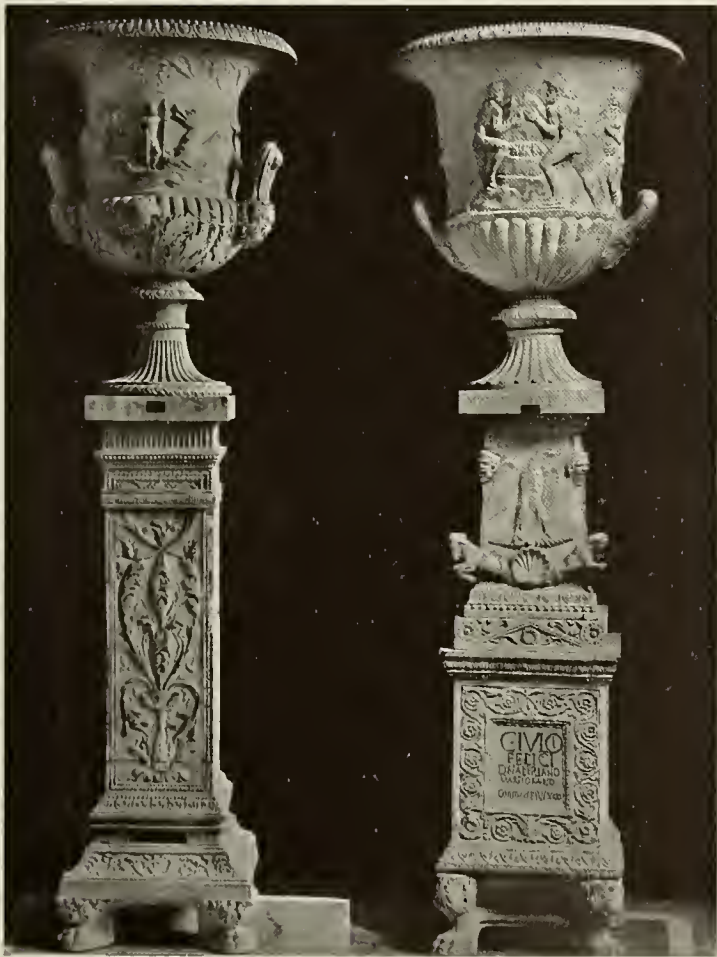
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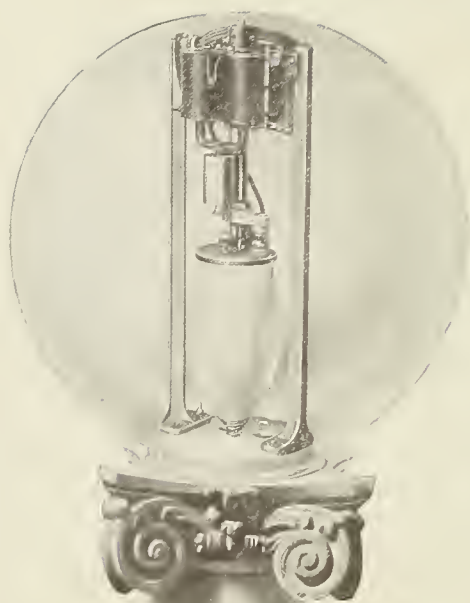
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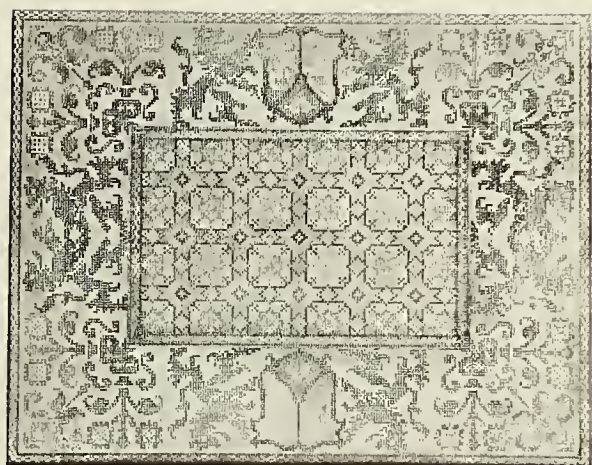




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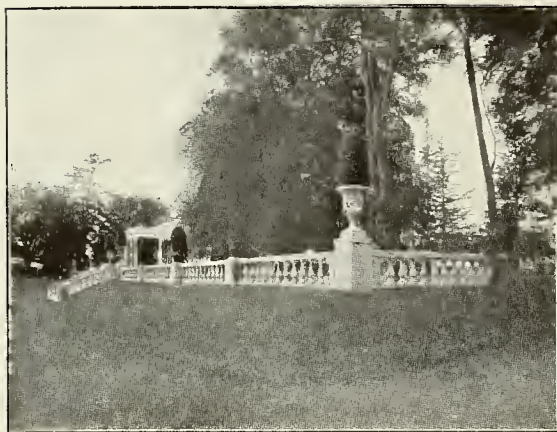
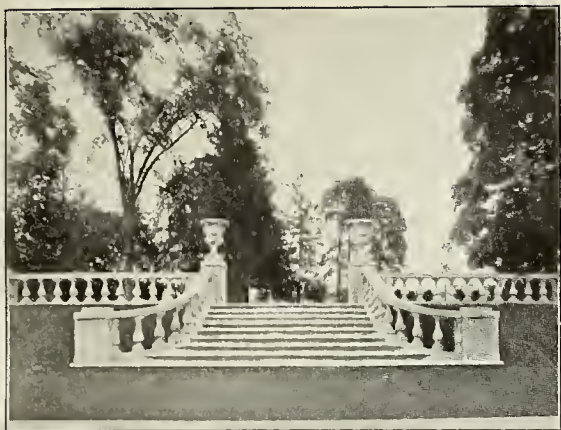


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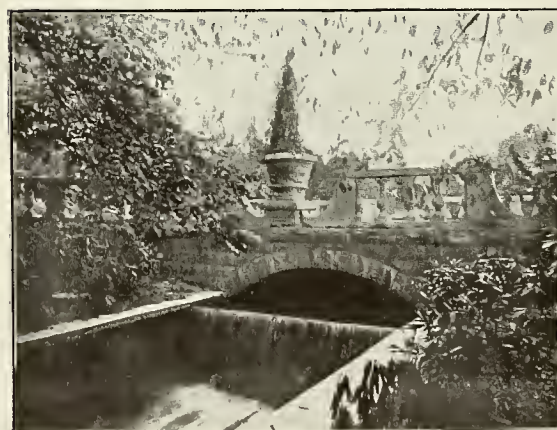


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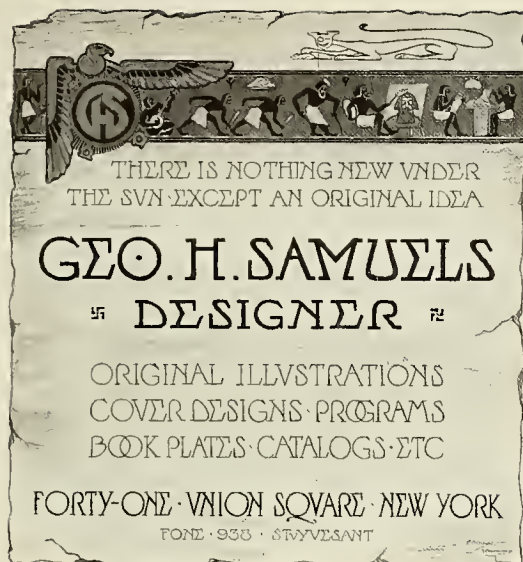
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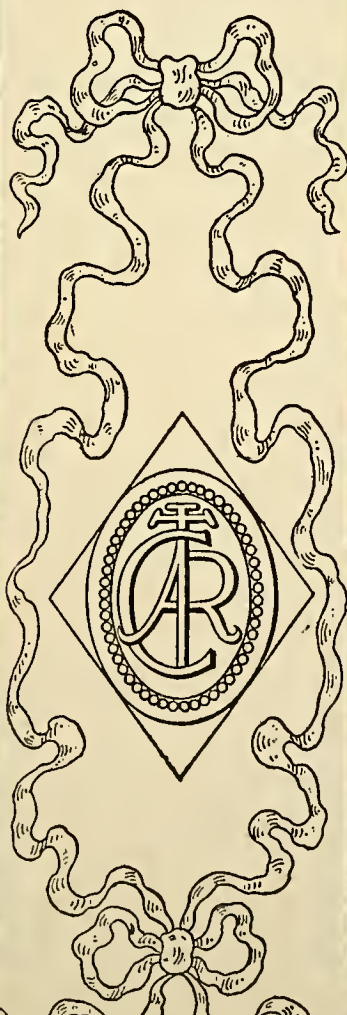
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